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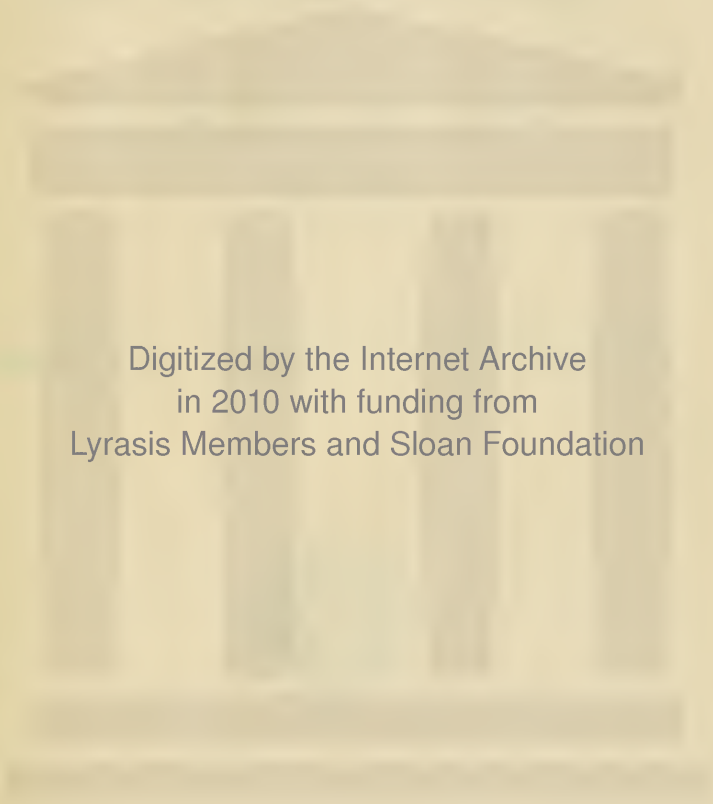

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QUARTERLY BULLETIN

1927-28

MEREDITH ALUMNAE MISSIONARIES

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MEREDITH COLLEGE

Foreword

It was a happy suggestion made by Miss Porter of the Meredith Faculty that this issue of the Bulletin be devoted to the alumnæ who have gone as missionaries to foreign fields. Each of the missionaries was requested to write an article concerning her work.

Meredith College has sent to foreign fields a total of nineteen of her alumnæ. A few of these have had to give up the work because of failing health, others are now at home on furlough, and still others have recently volunteered, but the Foreign Mission Board, for lack of funds, has not been able to send them. Meredith College is represented in seven foreign countries by these consecrated missionaries.

Harry Lauder relates this incident: From a window in his hotel he could command a view of the street below. As twilight gathered he noticed a man lighting the gas jets along the street. With his wax taper the man touched the first jet and immediately a bright light appeared. At the next corner another jet was lighted, and so on and on until the man was lost sight of in the darkness, but he left a trail of light behind.

So, these missionaries of Meredith, though gone from our sight, are holding up the light in the darkness by which they are surrounded, and many will be guided by these lights from the night of heathenism to the land where there is no night, for "the Lamb is the light thereof."

If the missionary spirit is maintained at Meredith (and who can doubt that it will be) the institution, through its missionary alumnæ, will soon girdle the globe with a blaze of glory!

LIVINGSTON JOHNSON.

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Meredith Alumnae Missionaries

Miss Laura Cox (Guaymas, Mexico), Whiteville, N. C.
Mrs. C. K. Dozier (Maude Burke), Fukuoka, Japan.
Mrs. J. S. Farmer (Mrs. Foy Johnson Willingham; Fukuoka, Japan), Ashe Ave., Raleigh, N. C.
Miss Alda Grayson (Leichon Fu, China), Rutherfordton, N. C.
Mrs. Ernest Hussey (Mrs. John Anderson, née Minnie Middleton; Yang Chow, China), Warsaw, N. C.
Miss Pearl Johnson; Eliza Yates Memorial School, Shanghai, China.
Mrs. T. Neal Johnson (Belle Tyner), Baptist College, Shanghai, China.
Miss Sophie Launeau; Soochow, China.
Mrs. H. H. McMillan (Lelia Memory; Soochow, China), Whiteville, N. C.
Mrs. Gordon K. Middleton (Celia Herring; Kaifeng, Honan, China), Bladenboro, N. C.
Miss Katie Murray; Cheng Chow, Honan, China.
Mrs. L. B. Olive (Nell Fowler, Chinkiang, China), 218 Elm St., Raleigh, N. C.
Mrs. A. R. Phillips (Ruth Cook; Buenos Aires, Argentina), Nashville, N. C.
Mrs. J. C. Powell (Rosa Hocutt; Oyo, Nigeria, Africa), Ashton, N. C.
Miss Marjorie Spence, Santiago, Chile.
Mrs. Philip Ernest White (Mattie Macon Norman), Kweiteh, Honan, China.

Since 1921 our Student Volunteers have been obliged to work at home.

Undergraduates who are missionaries:

Miss Catherine Bryan, Baptist College, Shanghai, China.
Mrs. Wade Bostic (Flora Holloway), Pochow, China.
Mrs. D. T. Hurley (Ida Flake), Bucharest, Roumania.
Mrs. M. T. Rankin (Valeria Green; Canton, China), 330 Wildwood Place, Louisville, Ky.

Two Meredith Alumnae in the Orient

KATHLEEN MALLORY, W. M. U.—CORRESPONDING SECRETARY

Great Britain proudly boasts that the sun never sets on her flag. Even so may Meredith College claim, for in the far Orient even as in our southland her alumnæ lift high her banner of Christian helpfulness. Two of them I saw at their post of duty in China and in praise of them I write.

One was Miss Alda Grayson at Laichow in far northern China. It was my privilege in 1923 to be the November house-guest of her and Dr. Jeannette Beall and in February to share the cabin with her when she and over sixty other foreign nurses and thirty-five Chinese nurses went to Canton for a nurses' convention. Thus you see that I had an excellent opportunity to know her intimately, and I can truly say that to know her is not only to love her, but to admire her and her Alma Mater.

Back of the house at Laichow is the Woman's Hospital, the title of which in Chinese means "Love, Mercy." To this hospital the North Carolina W.M.U. sends White Cross supplies. One morning Miss Grayson took me into the supply room, and then into an adjoining room in which was a baby bed, all pure white with fresh linen from the supply room. But lovelier than its cleanliness was the tiny Chinese baby enfolded in the bed. There she lay—a mere mite of humanity, a foundling. While I hovered as close as your careful alumna nurse would permit she told me the appealing story. Briefly it was this: One morning a Christian Chinese man saw a bundle thrown into a ditch. Perhaps from mere curiosity he investigated, and found that within the bundle was a tiny baby girl. The father-heart of this Christian man won the victory and he took the little waif to his own home, where it was decided that the best place for it was the Baptist Orphanage at Laichow. Thither he brought it; but because the orphanage—the only one in a county of fully half a million people—was not equipped to care for new-born babes, the little one was taken into the adjoining hospital. Fully a month had passed—a month of regular baths and feedings and naps—and then I saw her! No, she was not

fair, for she was a Chinese child, and her eyes were dark, and on the slant, but she was so clean and cunning that your heart would have gone out to her even as mine did.

From her bedside we went into the other rooms—watched the native nurse bathe the feet of a fourteen year old foot-bound girl from a heathen home—and on down to the dispensary with its many patients and wise counsel. I repeat—Meredith College and the class of 1915 may justly rejoice in the work of Miss Alda Grayson.

Even so, may the college and the same class of 1915 take pardonable pride in Miss Pearl Johnson of Shanghai. For two weeks she graciously shared her cabin with me from Seattle to Kobe, Japan. Three months later I too arrived in Shanghai, and in a few days I visited the Old North Gate Church, which is redolent with memories of North Carolina's pioneer missionaries to the Orient, Dr. and Mrs. Matthew T. Yates. In this institutional church, with its large schools for girls and boys, Miss Johnson works. The fact that the Chinese elected her as a teacher, not only for the girls but also for the boys, is proof positive, not only of her popularity but of her piety and pedagogical attainment.

One of the deacons at Old North Gate Church is Mr. Zao, a man of means and also of decided generosity. One of his interests is the support of a school in a suburb of Shanghai where the boys and girls have few other chances. Miss Johnson visits this school regularly during the week and assists in its strictly religious services on Sunday. I had the privilege of going to the school one Saturday, Mr. Zao "spreading" a typical Chinese feast in honor of several missionaries and me. But after the feast came my real delight, when the Chinese boys and girls rendered their Chinese New Year program. It was simply inimitable, from the very dignified youngster in charge, all the way to Mr. Zao with a present for each child, but also with his heart set on having this school as a Christian center in that heathen suburb. Please pray for Miss Johnson as she helps there and at Old North Gate.

Kweiteh, Honan.
October 7, 1926.

My Dear Meredith Friends:

The special bulletin, "Retrospect and Prospect," was very interesting to me, as is all the news that I get from my Alma Mater. It is a pleasure to me to write you, but I feel that my experiences on the foreign field have been so limited, because of lack of time and lack of language, that I know not what to say.

Mr. White and I have just completed two full years in this land. These two years have been mostly occupied with language study and study of the people. Two weeks ago we moved into our own home, but I cannot say, own house! We are living in a semi-foreign building which is the gate house at our church. The lower floor is used for our book room, S. S. classrooms and the sexton's family. The second floor is our home. We are indeed thankful and happy to have these rooms, and are finding them very comfortable. When our Foreign Mission Board debt is paid then we will hope for a house and for many other things which are needed in the work here.

The work in this field is divided into thirteen centers, an organized church here in Kweiteh—a city of over fifty thousand people—and twelve out-stations or preaching centers, which are from ten to forty miles from here. There is an ordained native preacher here, the other places being cared for by five native evangelists. Mr. and Mrs. Townshend are the other two workers here at present. It is our aim to visit these country places and hold meetings at least twice each year. Other times we go out for a Sunday or week-end to try to help and encourage them.

In the East Suburb, we have a compound, where the Townshends live and where we have a little day school, consisting of the first four grades. These children usually attend the Sunday services in a body. As I sat and looked at them last Sunday and counted over fifty boys and girls, most of whom are under twelve years of age, and then looked about the con-

gregation and saw only two girls who were of teen age, my heart was very sad. I wondered at first what became of these boys and girls who attended our school for the four years. I could not entirely account for the boys; a few of them go from here to our boys' schools either in Kaifeng or Pochow, but the others are not to be found. A few of the girls also attend our girls' schools at the two named places, but most of them do not. The sad part is that the little girls are engaged quite young, and by the time they have had these four years of schooling their fathers-in-law are anxious for the wedding to take place. This desire on the part of the groom's people is that they may have more help in the home, without paying for it. My heart yearns for these young girls whose young and tender lives are so early blighted. Do pray that Chinese parents may learn to know Jesus, and that these dear girls may gain freedom from this heathen custom. You are perhaps wondering why I am not distressed about the boys, as they become the bridegrooms. Married life does not mean bondage for them; this does not necessarily end their school career. We have a young bridegroom of fifteen in our school.

Most of the work that I have been able to do since coming to the station from Language School has been in working with these school children. Each Sunday, we have a Sunbeam Society and R.A. At present I am having a contest in memorizing Scripture. As I call the roll I have them answer with Bible verses. Often they repeat whole chapters. I have promised to give a reward to the one who memorizes the greatest number of verses. They make me feel quite ashamed, for they can say by memory, by far, more than I can. When I think of the fact that after they finish these lower grades we seldom see them, I wonder if it is worth while to have these meetings, but I know it has been worth every effort. One afternoon last year it rained very hard and we could not have a meeting, but one little girl of twelve years of age came. She has been attending the school for several years, (you see, they do not always make a grade each year) and seems to be so very much in earnest.

Miss Bostick was here with us last year, and both she and I asked this little girl if she knew Jesus and what He meant to her. It made our hearts overflow with joy to hear how truly she loved Jesus and testified to what He was to her. She told us how she did not fail to pray each day, and to ask for what she needed, and how her prayers were often answered. If she loves and is trusting Jesus for salvation, that is enough to repay those who have worked with these children for years, and to give those of us who are new at the work encouragement, though the way may seem dark. So many of these children come from homes that know nothing of Christ; in fact, the majority of them are from heathen homes. It is our earnest desire that many of their parents may be reached this year.

I am indeed happy to be here in the work of trying to lead lost ones to Him who died for them. The greatness of the task would cause us to be discouraged if we did not have the promise, "Lo, I am with you always." This letter carries my love and prayers to each Meredith sister around the globe.

With best wishes for the coming year, I am,

Very sincerely yours,

MATTIE MACON NORMAN WHITE.

Santiago, Chile.
Casilla 3388.
Sept. 7, 1926.

Dear Dr. Brewer:

Your request for a letter telling what the missionary life has meant to me was answered at first with a "No." What could I write when I have been here less than a year? I still realize my inability, but I cannot get away from the feeling that I should say something.

We three new ones who came out to Chile last year have been well initiated into mission problems for the length of time. There has been much unrest among the native Chris-

tians, and a strong declaration of Nationalism. The feeling sometimes that we were not wanted has brought heart pangs, and tears to the eyes. These words of an older man to a young one going out have come to me many times: "They may not want you, but they need you." So the realization of their need has kept me firm in my conviction that I was not mistaken in coming,—that God *wants* me here.

Too, there are joys unspeakable. When I see men and women give up the old life and take on the new, I know that it is by the grace of God. Months ago a woman in one of our churches here in Santiago declared her belief in the Lord. She gained her living by keeping boarders. After her conversion she refused to serve wine on her tables again,—consequently losing practically all her customers. The Lord has taken care of her, and she has kept faithful. Another woman was a wine-seller who gained a great deal of money through her trade. After her conversion she poured out the wine, and has dealt in it no more. She is now president of the Woman's Missionary Society.

The person whom I know better than any other Chilean is Judith, the servant girl who has worked for us this year. She was baptized last March. Since that time she has proven that she really understood the step she took. The first test that came to her was the possibility of losing the only friends she had, one family in the city. The woman one day told Judith that her husband wanted to see her. It was with fear and trembling that she went forth. She had told us that did this man know of her change he would never allow her to enter his home again. But imagine her surprise and joy when she found that he wanted to talk to her about the religion. He had been reading a Bible which she had given the wife. Since then Judith has taken various tracts to the home, and been able to talk to the old man many times.

Before her conversion she had given a beautifully bound Catholic prayer-book to a girl friend. Afterwards she felt that since she knew better she ought to get it away from her, for if her soul were lost she would be at least partly responsible.

Finally the friend was persuaded, much against her will, to return the treasure, on the promise of receiving another book, which was, of course, the Bible.

Judith had been praying for her teacher in the night school, wishing for an opportunity to talk with her. One night her prayer was answered, in part, for she had the joy of talking to her about her religion, and giving her a New Testament.

It had been years since she was in school, until this year. It is a joy to have her go with me at the end of this month to our school in Tennico. She is as happy and excited as a little child entering school for the first time.

In church she never sits back in her seat, but always on the edge of the bench, bent forward with an eager face upturned to the speaker, and a hungry heart drinking in the truths of the Kingdom. There are hundreds and thousands like her, waiting to know.

And so the conviction in my soul of their need of Jesus Christ and His love for them holds me and keeps me in spite of perplexities and discouragements—I know that it is His work. In the face of such a task I feel humble, but profoundly grateful for a share, however small, in the Conquest for Him.

"Christ has no hands but our hands
To do His work today;
He has no feet but our feet,
To lead men in His way;
He has no tongues but our tongues
To tell men how He died;
He has no help but our help,
To bring them to His side."

May the Lord help every Meredith girl to find her place in His service, and may each one know the joy that comes to a surrendered life.

Yours in Him,

MARJORIE SPENCE.

Oyo, Nigeria, W. A.
Sept. 21st, 1926.

Dear Dr. Brewer:

Meredith has asked me for something which I really felt I could not give, because I could not be true and be entirely optimistic. I have tried to express my thoughts and feelings in what I have said, and I hope the references to my training will mean something at least to those who contemplate Foreign Mission Service. I would emphasize, as has been done so often, the need for a missionary to know how to do everything that comes to hand.

The Lord's blessings upon Meredith and may this year be the best ever.

Salutations to all friends.

With love,

Rosa Hocutt Powell.

Some Experiences in Africa

Rosa Hocutt Powell

During the high school and college days there existed in my heart a strong desire to become a real live missionary in China. Strange to say, there is yet that ambition to really serve the black people in Yoruba-land. Must there always be disappointment, or was there the wrong conception of the missionary and his or her life? Was the ideal too high, or has the effort to reach it not been strenuous enough? At any rate, I find that missionaries are just human beings, and that they often wish they were not so much so. So far, I've met with only a few who were not as happy as could be in the service which they were trying to render in this land.

Our first tour passed all too quickly in spite of many disappointments. We spent the first three months trying to study the language and trying to keep ourselves awake. Then Dr. Sackett had to leave the field, and the responsibilities of the

Oyo Station were on us. Apart from general station work, were the completion of buildings already under construction, and the erection of a large church at Avre, about four miles from Oyo. My husband was busy with these until near the end of our first tour. The weight on his shoulders was heavy, and the exposure to the sun often dangerous.

At intervals during our first year there were the arrivals of new missionaries, and the return of old missionaries; and others passed to and fro, to the extent that we were never without some visitor in the home. I often felt I was doing nothing for missions, until I came to the happy conclusion that if God had led me to this field to do nothing but keep a home with an open door, I would try to do even that to the best of my ability.

During our second year I studied the language again, did a bit of teaching, and tried to help my husband keep his books. That was most difficult, for neither of us had been trained in bookkeeping, and the year ended with illness on my part. The next year was spent in much the same way, except we had a wee chance at language study together. Then Mary Hester came to live with us, and added to the happiness of our last few months on the field.

The second tour began with the attendance of an inspirational session of the Nigerian Baptist Convention. That strengthened my desire to really do something in spite of difficulties. The women in the Isokun Church again occupied a part of my Sundays. Soon the District Associational work with the women fell to me, because of Miss Keith's furlough. Quite a few capable boys were living with us and receiving their primary education, so three of the most valuable ones were given work in the town. They were equipped with Bible, Hymn Book, and A. B. D. card, some old envelopes cut open or wrapping paper cut into convenient sizes and ruled for writing, and pencils; and sent to teach the children of the streets and any grown-ups whose interest could be enlisted. This required preparation and supervision, and was done beautifully, until these boys were ready to go to Ogbomoso for further

training. Their efforts were fruitful to the extent that four boys are now attending school and church regularly, one other is attending church regularly and can read his Bible, and some girls attend church occasionally. Then, oftentimes, I could safely leave Mary Hester for a wee bit, and I enjoyed visiting in the homes of these children during recreation hours; and so, the first year ended most happily with a feeling of accomplishment.

The second year was one of discouragements from the beginning. Deaths and accidents from motors were frequent, and often-times broken bones had to be set at midnight. The absence of teachers, and in some cases, pastors, during the Christmas holidays, seemed to set the church work back as much as six months. A second group of boys, not so capable, energetic and earnest, was sent to follow up the work of the first three in the streets. Their efforts were not so fruitful, and yet not altogether in vain. Finally, however, the appropriation for the education of boys was cut to such an extent that they could no longer be sent out daily. However, they continue to go on Sunday and call these children to Sunday school; sometimes they get many and sometimes few. The school here, also, began to go to pieces. I tried to oversee it, but could not teach, because at that time Mary Hester seemed to do more harm than I could do good in the school-room. Conditions seemed to go from bad to worse, until I finally reached the point that I did not care if the Board called me home to stay.

A happy and restful Christmas in Saki brought a considerable change in my feelings, and seemingly a change in the work, except the school here. Thanks to God that for the most part the teachers this time stuck to their post in the churches during Christmas. This school, however, continued to go backward, and we could not understand what was wrong until it was revealed that the teachers were living immorally. They were dismissed, a new set installed, and now the work moves at least happily along. I am teaching regularly a part of the

day, again studying the language and hoping to get that off before the end of our second tour which is all too rapidly approaching.

My work with the women has been a bit discouraging at times, probably because I was not especially trained for that phase of the work. Since I decided to come to the foreign field, I have regretted not going to the Training School at Louisville. I appreciate everything which Meredith gave me, and she helped me greatly, but I realize more and more that missionaries need more Bible and Mission Study than Meredith has time to give.

While we've met with disappointments, discouragements, and delays in Language Study, we've found much happiness in trying to serve this people; and we would not leave the work for any reason that we know now. On last Sunday after our five year's contact with these people, my husband baptized the first three women, for whose conversion we feel that we are only partly responsible. We rejoice in our belief that even these are worth the effort, and we hope to add to this number greatly as time goes on. These people are not converted in a day, and that "Old, Old Story" to us has not yet been told once to millions of them. The call to prayer is as old as the Bible itself, and yet, My Meredith Sisters, the need seems more urgent than ever.

Greetings From Nigeria

Mrs. J. C. Powell (Written in 1927)

China is ever *before* the public from a mission point of view. People hear of this great country through the missionaries, and read about it in the different publications, and it is right that they should. Truly her needs are great, and so are they in South America, Japan, Mexico, the European Countries, the Islands of the Sea and in Africa, especially in Nigeria.

Nigeria's millions are teeming with ignorance, superstition and crime. Her children beg for knowledge,—and trained teach-

ers to supply the demand are not available. Qualified teachers are sent to those places where they can be of most service, and many of them serve well, considering the circumstances under which they labor. But, pray tell me, what can a man accomplish when the sun bakes his brains and those of his pupils through a pan roof all day? Can he be expected to discipline children who sit flat on a dirt floor rubbed with animal dung and water or pounded leaves and water, or who sit sometimes perhaps on a mat? Are his efforts encouraged by the lack of blackboards, table or desk, proper light in the room, and so on? My friends, such condition as these actually exist in many of our schools in Nigeria.

More than that, many boys and a few girls are so anxious to learn that they are willing to sit under unqualified teachers whose only means of encouragement seems to be that of pounding the boys' heads, pinching or pulling their ears, or unmercifully lashing them for no cause other than mistakes in recitation.

You ask why the missionary does not remedy such situations? In the first place money is necessary to the equipment of schools as well as to that of other organizations. And, in the second place, one man cannot be in six or seven schools at one time. Money? yes, money is one of the first essentials, and then, O teachers! don't forget those seeking for information. Shall we of the Christian faith be put to shame by allowing Mohammedan followers to take advantage of the opportunities which are now ours? God forbid! I beg of you, do not become discouraged by the fact that those who are already trained cannot go. Better days are ahead of us, so let us get ready for them.

And if their pleas for wisdom do not make an appeal, can you not hear them groaning with pain? Missionaries are supposed to have some knowledge of sanitation, first aid to injured, and so forth, but what of a desperate need for a doctor who lives thirty-five miles distant? How many doctors and nurses are in every American town of any size? Does the fact that in a town of 40,000 people there is not one doctor, mean anything to you? North and Northwest of this town are from

fifteen to twenty, and probably more, smaller towns containing thousands of people, and the only medical attention they receive is that rendered by an Evangelical missionary, who pulls a few bad teeth, gives an occasional dose of castor oil and some quinine. Epidemics such as smallpox sweep the country every year. In fact, there are priests of the heathen idols whose business it is to spread smallpox. The government has tried to break down the religion which encourages this, and also to avoid epidemics by sending out natives to vaccinate against the disease. Still the people suffer from it. Probably seventy-five per cent of the children born every year die from infections received at birth—the result of native medicines which the old heathen grandmothers think must be poured into the little stomachs—from malaria, which the missionaries fight by daily dosing with quinine, and from other causes. The Christ is not known—hence the blinded eyes are not made to see, the deafened ears to hear and the lame to walk. Literally, worms in the flesh almost gnaw out of existence the beings whom they attack. See the skeletons suffering from roundworm, hook-worm and tapeworm; to say nothing of limbs terribly drawn because ulcers, abscesses and guinea-worms have eaten to the bone.

Listen to this: People go into mudholes, bathe, and then fill their calabashes with that water, which they carry home for drinking, cooking, and all other purposes. It is never boiled. Then at certain times of the year many people are lame with painfully swollen limbs. There is the formation of pus, and the appearance of a real, live worm. They pull this animal daily, little by little, and fasten it so that it can not go back, or will not be broken near the skin of the patient. When this one is all out, the limb will probably heal, if another does not make trouble at that time or at that point. You ask, how can such conditions be improved? Only time, patience, information and healing can tell. Oh, where are the doctors and nurses? Don't you hear the call to send them quickly?

The sin-sick soul is longing for the healing power of the Almighty. Shango sends destruction through thunder and lightning, and the people bow to him with fear and trembling. The dreaded return of ancestral evils are warded off by sacrificial offerings to the gods of Egunzur and Oro. The *Devil God* is thwarted in his purpose to visit evil upon the followers of other gods. The Koran claims its own for Mohammed and carries with it the principles of stealing, lying, adultery, and so on. But, where is the Christ? Literally millions do not know and have never yet heard of Him. His healing, comforting and saving powers are absolutely foreign to them. "Go *Ye* therefore into all the world and preach the gospel to every creature," "teaching them to observe all things whatsoever I have commanded you: And lo, I am with you always."

Seinan Gakuin,
Fukuoka, Japan.
Aug. 26, 1927.

Dear Alma Mater:

Your request for a letter about the inside, the woes and worries as well as the joys and results of missionary work reached me last summer when we were in the midst of getting our son, Edwin Burke, ready to go to America to enter Wake Forest College. One of the reasons we sent him to Wake Forest was that he might be near Helen when we send her to Meredith. Our love for Meredith has grown through the years, and it is with genuine joy that we think of our own daughter having the privilege of studying in the school which has so many sacred memories to me.

Twenty-one years ago—(It hardly seems but a few weeks ago!) we arrived among the strange people of this beautiful island empire. I shall never forget the interest with which I gazed upon the modest kimono, white stocking, (tabi), and wooden clogs of the women on the streets of Yokohama, as

our boat lay at anchor. "Would I ever learn her strange language, ever get close to her heart?" Only the years could answer.

Our first year was full of strange experiences. Every young missionary, of course, has to begin on language study. When we saw the people everywhere around us we wanted to tell them of God's love. But we found that there is no more important missionary training than the silent years of missionary life. How many grievous mistakes we are saved because of the fact that we cannot *do,* but must see, hear, and learn the customs and manners of the people. Still, a new missionary does do something besides study. The weekly meetings we always attended, usually with a dictionary, Bible, and hymn book as our constant aids. As we were located in the center of our work, our home was the place where members of the Missions held numerous committee meetings; and on one occasion we entertained twenty-two people at a Mission Meeting for a week during our first year. You would expect, after the strangeness of the first year wore off, to have life become monotonous. But on the contrary it has grown more and more in human interest. And as we look back on the past year truly there is fulness of joy as we see the showers of blessings God sends upon the seeds he has planted.

It is of *every-day things* you want to hear, you say. So I shall tell you of how I spend my time, though it would be far better for another to do so.

The day begins at six for us and ends at ten or a little later. On Sunday morning at nine o'clock I meet my class of young women and girls for our Sunday School lesson in Japanese. Then we urge them to stay with us for the preaching service until about noon. Letters to Edwin, Helen, and other members of our families form part of the joy of every Sunday afternoon. Visits to the sick, and the entertaining of guests fill the hours until it is time for us to go to the Junior and Senior B. Y. P. U.'s or other church services.

All of you know what happens on Monday in America—wash day! We brought that strange custom along with us—

and another—that of *boiling* the clothes. The Japanese wash their clothes every day, and in cold water. Monday is my holiday, for I teach in the college and high school every other day. The cook washes, and I add a few touches to the home that are impossible on other days. After a light lunch the officers of the High School (or Junior) B. Y. P. U. come and we have a happy time working on methods, programs and plans for the following week. (As you perhaps know we have no printed quarterlies.) Could you attend one of our meetings you would think it pays to give this time to them when you hear them witnessing so wonderfully for Christ.

The first hour after morning prayers on Tuesday, I begin the week of teaching:—Grammar, Rhetoric, English Literature in the College, and Beginner's English in the High School. What hard times some of us have pronouncing the English "bird or girl," when "*bard* or *garl*" seems to be the correct pronunciation. As you know, English is taught in a Mission School chiefly to attract boys, so that we may have an opportunity to bring them under the influence of the *True Culture*, found in God's Word. Nearly eight hundred boys and young men are ours to influence daily. Our purpose and prayer is that we may send them out into life with Jesus as their Guide.

When I studied English under Mrs. Stone I hardly thought I would need it as a missionary accomplishment. But, girls, you need to know something of everything. Nothing that I learned in America has ever come in amiss.

After Tuesday's lessons are over, if there is no faculty meeting, the English teachers come over, and we study choice selections of literature. As soon as they leave, the College B. Y. P. U. leader works and studies with me on Summer Assembly plans or other programs. When evening comes, articles for the W. M. U. Magazine are written, school examination papers are corrected, preparation for tomorrow's lessons is made, Bible study is done.

Bible classes and hymn singing with the boys makes Wednesday afternoon a glad time for them. After the darkness comes

on we meet with the church people, and our hearts are made tender by the earnestness of their prayers.

A Japanese woman enjoys getting into a foreign woman's kitchen; so, on one Thursday of the month the teachers' wives and others come for a lesson in foreign cooking. The Christian talk, the Bible reading, the prayer and hymns are, in the minds of the missionary and of the Christian women, the most important part of the "menu," though the pudding or biscuit is necessary to make possible the point of contact with the non-Christian women. On another Thursday the women at the W. M. S. thrill our hearts by the earnestness of their talks. We wish we had time to go out and bring in others to hear them. On another Thursday the Executive Committee of the W. M. U. holds its meeting in our home, when we pray and plan for the woman's work of our churches. Seven years ago there was no W. M. U. Today our women are giving more than 700 yen for W. M. U. objects. They are sending out more than a thousand W. M. U. magazines a year, and are helping support a boy and a girl in our Christian schools. In October they hold their annual meeting. You will pray for them then, I trust.

Until the Board cut off support for our helpers, Friday afternoons were spent studying and translating with my teacher. In the evening about twenty of our S. S. teachers meet in one of the missionary homes for a Teachers' Meeting. Splendid work has been done. Most of the teachers are students in the College and Theological departments of the school.

An earnest effort is made to reserve Saturday afternoon for girls and young ladies. This year, perhaps a greater opportunity will be given for work among the college girls of the city.

Yes, indeed we have guests—many of them! Friends of our Missions, friends from China or U. S. A. often come by for a short visit. Trustee meetings, and Executive Committee meetings are usually held in our home as we are centrally located, and hotels are so expensive. The teachers of the three depart-

ments of the school have a farewell meal together at the end of the year. We always try to make the spirit of Christmas flavor the evening. We wonder as we see them sit at the table which is stretched at full length across the dining and sitting rooms, how much nearer the Babe of Bethlehem has come to their hearts than he was before they came to be teachers in Willingham Memorial School (or Seinan Gakuin).

One of the happiest occasions of the year is the day when our teachers' wives have their New Year's cup of tea with us. How they do enjoy *just playing* with us, and we are happy to have them.

Then *our boys*, our graduates, (when it is possible for us to have them do it), come to take a cup of tea; we divide them into groups and in this way get closer to them.

You can doubtless read between the lines and see that the personal work with mothers and sisters, visiting in the homes of our Christians, is not being done. There are four missionaries of our Board in this city. Three are at work in the school. We are only beginning to do what we see and know ought to be done.

During July we had the B. Y. P. U. Conference in the college, for six days; following this the Y. W. A. Conference at Seinan Jo Gakuin; at these we tried to help out a bit. A great inspiration it was to us to see that large number of young people learning of Christ and making Him *first* in their lives. As one young man said, "they (the meetings) were greater in power than we dreamed they could be."

Truly it was from the mountain top we came down into the valley for the summer, and "vacation" has been spent with needle and thread, trying to get ready for another school year for Helen in Kobe. Foreign clothes! We are not the only ones who use them. How Japanese girls and women are imitating the West! Occasionally we spend several hours helping a mother to cut or make clothes for the young baby. Sometimes our brains get tired of work. So we rejoice at an opportunity to

spend an hour in the yard or garden with our hoe, or encourage the janitor to beautify the campus.

Helen has just finished playing "Goodnight, Sweet Dreams"; I wonder if you have not already fallen asleep over the ordinary things that happen in a missionary's life. The distant temple bells have sounded, and it is time to go to sleep. But just one minute more. There are missionary joys—many of them—the greatest is seeing the lives of these people unfold into the likeness of Christ. We are waiting, waiting for you to come in person or through your gifts, to spread the glad news. The Christian boys and teachers say they have never seen the Christ spirit working as it is now in the school. One of our teachers said, "I have been in agony since your note came to me asking about my soul; I do want to believe."

Woes? Are there none? Yes. Sleepless nights sometimes come. But the joy side of the scales is so much heavier! We realize that even though sorrows must come, "joy cometh in the morning."

During these twenty-one years our hearts have been filled with gratitude to Our Father for having given us the privilege of serving Him in a foreign land,—the privilege of serving the bread which He has so abundantly provided. Dear friend, does not the Master also say to you, "Give ye them to eat"? The multitudes wait.

"Shall we, whose souls are lighted
With wisdom from on high—
Shall we, to men benighted
The lamp of life deny?"

Maude Burke Dozier.

Why Are Southern Baptists to be Pitied?*

Mrs. C. K. Dozier

As I think of the debt upon our Foreign Mission Board I see an inexpressibly sad picture. In our Southern Baptist colleges there are thousands of young men and women. Why are they there? Why are you sending them there? "To prepare them for life," you say. Yes. "Saved to serve" is a phrase that is being stressed in our churches as we teach our young people. What vision is there for these students whom you are sending to college?

When I was a student in college the one brilliant luminary in the sky to me was, that some day I should be able to answer the call of God "Go ye—into all the world and tell the glad tidings." Today there is no incentive. The hearts of young men and women burn within them as they answer the pleading voice of God. They cry, "Here am I, Lord, send me, *Send* me." But their cry, their longing resound against heavens of brass, for Southern Baptists have said, "Thou shalt not go."

This year a new class enters to prepare for Christian service. The upper class students say, "It's no use, they won't send you, they are not sending anybody. They won't send you. No." Then the hearts made tender and warm by the Spirit of God begin to grow cold, and settle down to a life far lower than the high ideals that have stirred them on since the day when they gave their hearts to Christ, or perhaps after the terrific struggle, when they said, "It is all over with me, now, Lord, I go wheresoever Thou leadest." They go to college and prepare for life's greater service. The supreme decision has been made. Nothing during the four years of college or seminary days can swerve then from their purpose.—The preparation is finished. A noble soul is ready for a noble work. Southern Baptists answer, "The door is shut. You cannot enter." God calls. Southern Baptists say, "Not so; you cannot go."

*An article reprinted.

Surely the God of all the world is not going to permit America to work for America only? We see written with the finger of God as America revels in her banquet halls, "Ye shall be my witnesses." Where? In America? Train up all your men and women to work at home? No. But look again at the handwriting, "*Shall* be my witnesses—In Judea—to the uttermost parts of the earth." It is one of the imperatives of our God.

Unless Southern Baptists wake up they shall soon find that they are taking away the holy purposes, the high ideals, the vision from their own sons and daughters. There is no sadder picture to me in the days of retrenchment than to see such facts facing the lives of those in my own, my native land. "Awake, put on thy strength, O Zion";—"Lift up thine eyes round about and see." Christian fathers and mothers, "Cry aloud, spare not, lift up thy voice like a trumpet, and declare unto my people their transgression, and to the house of Jacob their sins."

Why has America become so great? A nation of such wealth? Does she remember that it is Jehovah God that gives her power to get wealth, and that it is the Lord who hath given her the tongue of the learned that she should know how to speak a word in season to him that is weary; weary with sin, weary with things that do not satisfy heart longings? Does she realize her mission in the world? Our hearts grow sick at times when from almost every nation we hear of the immense wealth of America. "The Americans are money mad." We see magnificent churches vying with magnificent churches in their buildings; men listening in on their radios on Sundays instead of hearing the voice of Jehovah. We see luxuries have become necessities. And we hear the voice of God as he cries, "Wherefore do you spend money for that which is not bread? and your labour for that which satisfieth not?"

It is not for the local church nor for the state work only that we are responsible, but God said, "Enlarge the place of thy tent—spare not, lengthen thy cords and strengthen thy stakes."

Let Baptists teach their children God's will for their lives, then pour offerings upon God's altar until every soul in the darkness of night may look up and catch the divine ray which shall guide them along the path to endless day. "Where there is no vision the people perish." Defeat seems inevitable, but God can again kindle great spiritual fires in our colleges. But brother, sister, will your gifts help to answer the prayer of some young man or woman who wishes to place a noble life on God's altar of service?

In Strange China

Mrs. L. B. Olive

A detailed account in bold black and white seems so unchangeable and final, that I hesitate to refer to my experiences in China, except for the forward look that retrospect gives. In giving my reaction to these same experiences, I would not do injustice to the great land of China, nor to her people. In six years, in a country so different from America, I learned too little to form generalities from the observations made from the little corner that I occupied. That reminds me of the missionary who said as a warning to younger ones, "I had to spend my whole furlough in correcting the statements that I had written home during my first term of service." So, please remember that this account is how things look to me as I stand here and look across to the other side of the world.

When I stood on the deck of the "*Empress of Japan*" as the whistle of departure sounded, and studied the faces gathered on the shore to watch friends or loved ones fade away on the open sea, I seemed to be moving in a trance. I was leaving the familiar for the strange. Not until I touched the shore of beautiful Japan, rode in rikshas in Yokohama, Tokyo, Nagasaki, and Kobe, reveled in the bright kimonos, gay parasols, and fragile china in the shops, kept time, mentally, to the tap, tap of the wooden-sandaled, kimono-clad figures that moved in and out, forming groups that seemed to belong to a gala

occasion rather than to every-day life, did I begin to realize in what a strange world I was to spend my life.

Stranger still did I find China when I stepped to the pier in Shanghai on September the fifth, 1920, with the group of new, or returned missionaries who were to scatter to the various fields where Southern Baptists engage in mission work in China. China had no smile for us. One of the returned missionaries took the rain for granted in the words, "This is real Shanghai weather." The dampness did not make easier the trying experience of getting through customs, nor soothe any wild emotions of near-fear aroused by insistent, crowding coolies bent on carrying the foreigners' baggage. I, for one, hoped for something better in Chinkiang, which was to be our future home.

A getting-off, on boat or train, in China, is a never-to-be-forgotten experience. How I have longed time and again for an American policeman to restore order, or rather, create order! The trip to Chinkiang next day helped to form one of those first impressions which are so difficult to change. Not until I found a seat on the second-class car could I breathe a sigh of relief, and wonder how many more such experiences awaited me. By comparison, I should have been comfortable, if I could have kept my eyes turned away from the car floor. You would not believe that people who ride a real train in the Orient would put all that they do on the floors. I felt a sudden nausea.

Relief came from the great out-of-doors which was mine for the looking! The separate, distinct rice fields that blurred into a whole in the distance, or gladly rested at the foot of a gentle hill; the temple that completely possessed the top of the grassy knoll, or suggested itself through a cluster of bamboos softly mirrored in the pond beside which they grew; farmhouses ranging from the poorest mud hut to the more pretentious dull gray brick, standing boldly along the canal, or crouching at the foot of a hill for protection from the winter wind; inmates busily engaged in the washing of rice for the noonday meal, or in a more far-sighted preparation for the cold months ahead; the canal that followed the railroad in defiance of its spirit of

progress, and endured the slow, steady stream of boats of varied description used by the hard-working Chinese in the serious business of making a living; the grave-mounds, the newly placed and bare coffins, and those partly or completely turfed, that dotted, in amazing continuity, the open country—all gave me the numb pleasure, sense of wonder, and awe that belong to the first view of a strange country.

Entrance to a tunnel brought me back to reality, and gave emphasis to Mr. Marriott's warning that Chinkiang was on the other side of the tunnel. I prepared for another jam as I noted that Shanghai had no monopoly on the rain. The rain, however, had not prevented a little group of Chinese Christians from coming with Mrs. Marriott to welcome the four new missionaries for whom they had waited so long.

One of the experiences that I wish you to live with me is the ride that I took, in a chair borne on the shoulders of men, from the railway station to the Baptist compound. The steady swing of the poles on which the chair rested, the pat of the carrier's straw sandals as they splashed the slush of the street, the click of the hobnail rain-shoes against the cobble-stones, the loud talking of those in the dimly lighted shops, and the uncertainty of my whereabouts, were reminders that I was indeed in a foreign land. I wondered if my companions were coming, or if I should ever set my feet on solid earth again. For the first time I realized what it meant to be a stranger in a strange land.

After an interminable time, it seemed, we stopped before a cheerfully lighted house, the coolie removed the curtain that had partly obscured my vision, and waited for me to step out. The welcome of the Marriott family, and the odor of hot supper brought peace unspeakable. On the outside, however, there was anything except peace, for the coolies were demanding more coppers. The arrival of newcomers from America was too good an opportunity to let slip. I thought blood would surely be shed before that quarrel could be settled. I

wondered, too, if such disturbances were to be endured at intervals through a whole life in China.

The details of adjustment to life in a foreign country take up far more time than any missionary cares to give to what seems so trivial in comparison with the purpose for which she went to China. A most difficult language, the pressure of custom, the attitude towards the foreigner in the midst, lack of sanitation generally, and the absence of an affirmative Golden Rule, are some of the hindrances that a missionary meets in trying to lift up Christ to draw unto Him those who know Him not.

For the mother who would overcome those hindrances victoriously, who would see that her family has clean, wholesome food in spite of the battalions of germs, would teach her children till they go to Shanghai to high school, and would seek hours when she can serve somewhere in the plan for the evangelization of China, life is far more strenuous than life in America. Water and milk must be boiled, milk must be watched for the cream that it is supposed to have, the fruit must be scalded, green flies and mosquitoes must die, the children must always have on their hats when they play in the sun, and an unceasing vigilance must be kept against thousands of germs that keeps a mother's heart anxious to the point of strain.

In life in China, there are pleasures, and joys that break the strain. There are the monthly meetings of all the missionaries in the station for an evening of amusement and refreshments; there are the teas and dinners for the Chinese; there are the birthday parties for our children; and a few times there were guests like Dr. Carver of Louisville, Dr. Ray of Richmond, Miss Kathleen Mallory of Birmingham, and Dr. Laws of the North who brought directly from America to our homes the fresh spirit that we needed.

In the years that lie between the going to China and that blessed day when I turned again home, are experiences that stand in relief on the panorama. One of those events happened in the winter of 1924, during civil war from which China never

seems to be free. For days we had had light baggage packed, because a battle at Chinkiang seemed inevitable. In spite of preparation, we were surprised when shooting really began before breakfast one morning. We lived almost in a line with the two hills on which machine-guns were planted. So we left home. As we went down the hill, the firing came nearer. When we stepped into the Ma La (Horse Street), we joined crowds of Chinese who were carrying all kinds of things. One little boy was hidden beneath the thick cotton comforts that he had snatched from the bed in his hurry. One poor old blind lady was being urged along by a younger woman who felt the need of hurrying. They had nowhere to go. They were sheep without a shepherd. The picture is, to my way of thinking, a typical one.

Another trick of memory is the recurring of the most hopeless sound that I ever heard uttered. Again and again I have heard it, but one night especially is vivid. A Chinese woman and I were in the house alone. It was a cold, cold night. That blood-curdling cry rang out. "Do you know what that is?" she asked. "Someone has just died." I knew then what it meant to have no hope of eternity. She was only one of the millions of Chinese women who have no Comforter in sorrow.

Our personal teacher of Chinese was once as indifferent to the promises of the Bible as is anyone who does not know the Christ. As Mr. Olive prepared his Bible lessons to teach, in Chinese, to the school boys, he taught the teacher to take the promises for his own. Those who examined Mr. Tsen asked him why he was taking Christ instead of Confucius. His answer was that only Christ gives any hope of eternal life. There is now no need for him to bow to helpless idols, to wail hopelessly at the grave of his loved ones, and to observe heathen practices to appease the numberless spirits that seek to trouble the life of man.

The last scene is at the grave of little Margaret Stamps, who was the loved playmate of my little boy, Howard. Both Chinese and foreigners cluster about the grave. These Chinese

know that Margaret's spirit is not in that white casket, and they can sing in confidence songs of comfort, and utter prayers of hope. Yet they know also, that the mother and father had counted with joy on taking her back to America to see loved ones and friends; and thus their bravery was an example to Chinese Christians who sorrowed with them.

Exactly three months later, to the day, as Mr. and Mrs. Stamps, and our family looked back from the train window to the little grave at the foot of the hill on which both families had lived, their sorrow was acute. At the tensest moment, we passed from sight of the cemetery into the tunnel that we had entered together six years before when we went to Chinkiang the first time. The entrance was so dark,—but we came out into the light on the other side.

China is at the entrance of the tunnel! In that land there are, however, faces on which the spirit of Christ shines; there are hearts steadfast in a faith that thoughts of persecution from their own people cannot crush; and there is hope that takes away the fear of death. The enforced withdrawal of missionaries from certain sections, for a time, will probably be a means of a closer personal relationship with the Master, as the Chinese Christians find themselves left alone among so many who know no inner peace, and no hope of eternal life. Through these days the Christians may carry on the Evangelization of China with an amazing rapidity that might never be possible under other conditions. This side looks dark, but there is light on the other side!

A Contrast

Mrs. H. H. McMillan

One morning while Miss Bagby, one of our Soochow missionaries, was studying the Chinese language with her teacher, a little twelve-year-old Chinese girl came running in screaming, "Save me, Miss Bagby, save me!"

Immediately Miss Bagby recognized her as one of the little girls she taught in the afternoon Sunday School out at the Leu Mung Chapel. After carefully inquiring, it was learned that this little girl's mother had made arrangements to take her to Shanghai that day to be sold—to be sold to a life of vicious sin. In her distress Zee Yuin Mei, the little fugitive, fled to Miss Bagby, the Sunday School teacher from whom she had learned of Jesus and His power to save. After a tactful interview with the mother, the mother abandoned her plan for Yuin Mei's life, and gave her into Miss Bagby's keeping. Straightway she was put into our Mission School, Wei Sing Academy, where she was given every advantage of Christian training. She has developed from a pale-faced, neglected, street waif, into a lovely type of all-round Christian girlhood. Often as I've looked at her, a fine product of the joy and beauty of Christian environment, I could not but think of what her life would have been, had it not been for the grace of God as it found expression through the work of Christian Missions. And life to her now means more than mere receiving, for she is giving herself in many helpful ways for the evangelization of her own community.

There is a little woman in Soochow, whose tireless wanderings and endless searchings throughout the city remained for years a mystery to me. The sad, questioning look in her eye as I've passed her on the street from time to time, made me wonder what was the cause of her disturbed and unbalanced mind. One day I learned the cause. Years ago she was the happy mother of two children, a boy and a girl. But one morning the boy deceived his mother. He told her he was taking his sister to Shanghai to school—and with that word he took her away.

When weeks and months, then years, passed with no return of her daughter, the mother's grief and disappointment proved too great; and now her days and often her nights are spent in search for her daughter. Often I've seen her at the front of our compound with her face peering in at the gateway, and

after disappointedly looking in she would say, "Veh lah laung, veh lah laung," (She's not here, she's not here,) and would sadly go on her way. No, she was not there and she will not return to her mother—for she died soon after she was taken, not to school as the brother said, but to a place worse than death.

So here we see on the one hand life and light because of His Marvelous Light, and on the other hand, darkness and death, because of the sway of the powers of darkness.

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THE SPIRIT OF THE PIONEER

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THE SPIRIT OF THE PIONEER

Address by J. M. Broughton, Raleigh, N. C.

Founders' Day, Meredith College, February 2, 1928.

Civilization moves forward in the train of the pioneer. From Abraham to Lindbergh, the roll of the pioneers extends; and the progress of mankind can be measured by the tread of this intrepid group of pathfinders and empire builders.

Whether in the realm of science, geographical exploration, education, or religion, the pioneer is the torch bearer, discovering strange lands or new truths, and lighting the paths for those who are to follow. Is it not then appropriate for us, on this Annual Founders' Day of Meredith College, to consider, if we may, the spirit of the pioneer? For in truth the founder of every great and enduring institution or movement since the world began has been a pioneer.

When Thomas Meredith, in the North Carolina Baptist State Convention of 1835, moved for the establishment of a girls' college to be located at Raleigh, he not only qualified as one of the real founders of the institution, but he also exhibited the traits of a true pioneer. One can almost hear the gasp of astonishment and see the conservative shaking of heads in that assembly when his motion was made. It was an unheard of thing, without precedent. True, there was almost no opportunity in the State at that time for the average woman to get a college education. But what of it? Woman's place was in the home! How these still familiar expressions must have found utterance. Nevertheless, Thomas Meredith made his motion, and though it was sixty years before the motion was adopted, its echoes never died until the dream of this prophetic soul was realized in this noble institution, which so beautifully bears his name. Thus appropriately do we hail today the memory of Thomas Meredith, Founder and Pioneer.

What are the true characteristics of the pioneer? If we can clearly discover his spirit, we may perhaps find a new meaning

in some of the events of history, and gain inspiration for our own lives as we face the future.

A pioneer is one who hears a call "to get thee out of thy Country, and from thy kindred, and from thy father's house, unto a land that I will show thee." Such was the call that came to Abraham, the first and original pioneer. To answer this call meant, for Abraham, a breaking away from the ties and traditions of the past, severing the bonds of kinship and friendship, leaving the home of his father, and launching out into a strange and uncharted land with no compass save faith. Ease, tranquillity, and plenty were assured him if he stayed at home; hardship, danger, and deprivation faced him if he heeded the call. He was seventy-five years old. He had wealth and friends. What more could be desired? Nothing save this: He had the soul of the pioneer, and when the call came, his restless spirit stirred with an impulse akin to that of the charger who scents the battle from afar. Happiness is not to be found in plenty nor in ease; it comes only when one hears and heeds the call to go out into some heart-testing and soul-stirring mission, whether at home or abroad.

A century ago, David Livingston was born in a little village in Scotland. By hard work in a cotton mill he earned enough to get an education. After a brilliant college course he won the highest degrees in medicine. A notable career lay before him in his chosen field of medicine and surgery. But the call came to him to go as a missionary to the darkest spot on earth—the Continent of Africa. Like Abraham of old, he heard the call and heeded. Landing in Africa without chart or compass, almost single handed, he set about the task of taking for God and civilization the vastest uncivilized domain on earth. Building a boat which he significantly called the "Pioneer," he moved up and down the rivers of Africa, mastering strange languages, overcoming fearful obstacles, fighting dangers and diseases, healing the sick and preaching the unsearchable riches of Christ. He early realized that his work must be that of a pioneer, laying out trails and marking guide posts for those who should come

after him. His work of exploration quickened the imagination of the British Empire, and his descriptions of the cruel slave trade stirred emotions that were never calmed until slavery was banished from the earth.

Invitations and urgings to return to a life of honor and distinction made no impression on Livingston. His soul was that of a pioneer; his mission was in a far country. So deeply immersed did he become in his work in the interior of Africa that he was lost to civilization. Sickness had weakened him until he had to be carried from place to place, but he never stopped. Fearing that he was lost, an expedition under Stanley went to Africa to search for him. Stanley found Livingston in the heart of Africa, old and emaciated, but still at work. Offers to return him safely to his native land were unheeded. Lifting up his old Bible and pointing to the flag at the head of Stanley's column, the old pioneer cried, "On Stanley, on, for God and for Country."

Thus the spirit of the pioneer, not only heeds the call to go into the far country, but it never turns back, once the mission is undertaken. Livingston died in Africa far from home and friends, but his name is high in the list of England's great men, and what is more, he is enrolled forever among the immortal pioneers for God.

"The Son of God goes forth to war,
A kingly crown to gain;
His blood-red banner streams afar,
Who follows in his train?
Who best can drink His cup of woe,
Triumphant over pain,
Who patient bears his cross below,
He follows in His train."

The true pioneer is not moved by wanderlust. He is not an aimless traveler over the face of the earth. Of all the vain and unhappy mortals, none surpasses in futility and worthlessness the individual with more money than brains, who without pur-

pose or mission, journeys from season to season over the universe. The pioneer is essentially a builder. Out of the forest he builds cities, in the prairies he tills the soil, over the streams he stretches bridges.

No more magnificent epic has been penned than the story of the early pioneers of America. Novelists, poets, and artists have depicted this epoch in American life with vivid and unforgetable language and colors. I think the greatest moving picture ever thrown upon the screen was "The Covered Wagon," from the novel by Emerson Hough. Who that ever saw that tremendous spectacle can forget its stirring scenes? So true to the actual events has it been declared, that the original film is being preserved in the National Museum.

Those of us who saw that great picture were moved with deep emotion. Picturesque in their setting and equipment, the caravans of covered wagons moved westward from the old homes. Men and women in whose veins flowed the blood of the first settlers—themselves pioneers who had come from the old world to the new, seeking liberty and opportunity—moved out from the old settlements toward the vast and unknown West. Drawn by oxen, moving with slow but determined pace, they pressed ever on. Hardships, dangers, disease and cruel exposure faced them daily, but on they moved. Unbridged streams must be forded, trackless prairies traversed, danger from Indians and ruffians encountered, but nothing daunted, these hardy pioneers pressed on in response to the eternal urge within them. Courtships and marriages, births and deaths were among the occurrences; tragedy, comedy, disasters, and joys were their portion. Into the plains of the Middle West, across the Mississippi, over the barren Rockies, some settling here and there, but others moving on, they struggled on until the smiling waters of the Pacific greeted the hardiest of their number. Never in the annals of man have greater hardships been endured or finer courage displayed. Such were the pioneers of America.

Too much cannot be said of the women who belonged to these bands of pioneers. Without them the struggle would have been

a hopeless failure. In fact, of them it might be said, as Joseph Choate once facetiously said in a toast to the Pilgrim Mothers, that they deserved even more credit since in addition to enduring all the hardships of the wilderness, they also had to endure the Pilgrim Fathers.

The unflinching courage of these American Pioneers was akin to that exhibited by that dauntless soul Christopher Columbus, foremost among the earth's pioneers in his immortal voyage of discovery. When the storms raged and his crews mutinied, he faltered not for a moment. To his disheartened and rebellious mates and crew, he commanded "Sail on, Sail on!"

To be a pioneer does not mean necessarily that one must literally "go into a far country." To Columbus it was the call of the sea, to Galileo, the beckoning of stars; to Pasteur the unexplored realms of science; to Edison the mysteries of electricity. Whoever hears and heeds the call to push out into new territory, whether in the regions of the earth or in the realm of the mind, is in truth a pioneer.

Whatever may be the field of the pioneer, this much is true; no man or woman has been or can be a pioneer without sacrifice.

Florence Nightingale was the youngest daughter of a wealthy English family. Born into the most exclusive circle of British society, the social life of the royalty and nobility was hers for the choosing. As a debutante, beautiful, charming and rich, she was presented at court. But to her there came a call. The appeal of the sick, the deformed and disabled caught her ear. She took training as a nurse, visited hospitals all over England and abroad, and by her influence and example, brought about vastly better conditions in the hospitals and charitable institutions of England.

During the Crimean War in 1854, England was stirred to its depths by the report of the sick and wounded in the Crimea. Army hospitals were places of horror. To Florence Nightingale this was a trumpet call to duty. Turning her back upon all social life, ignoring the prospect of marriage into nobility, in-

different to customs, conventions and criticism, she threw herself unreservedly into army hospital work. With a band of thirty-two women volunteers, she went to work. Never before in history had women served as nurses in the zone of war. This mattered not to the pioneer soul of Florence Nightingale. Working day and night with her faithful band of helpers, she succeeded in a few months in reducing the death rate of the wounded from 42 per cent to 2 per cent. England was thrilled by the example of this girl who challenged traditions and overthrew precedents in order that she might serve suffering mankind. A battleship was dispatched to bring her home in triumph, but she declined the honor and returned quietly to her work of relief at home.

The pioneer spirit of Florence Nightingale stirred the imagination of the world, and laid the foundation for the beginning, ten years later, of work of the Red Cross Society, that universal agency of mercy. Our own poet Longfellow, dedicated to her his beautiful poem, "Santa Filomena."

Call the roll of the earth's greatest pioneers, and we should find exemplified in all of them the qualities of courage, sacrifice, and faith. The greatest of these is faith. It requires great faith to "go into a far country," to abandon the established order, to challenge the unknown. It is easier to accept the status quo, to be content with things as they are. But the progress of the world may be measured by the faith and sacrifice of its pioneers.

"Faith of our fathers, living still,
In spite of dungeon, fire and sword.
O how our hearts beat high with joy,
Whene'er we hear that glorious Word!
Faith of our fathers, holy faith!
We will be true to thee till death!"

Is the age of pioneering past? Are there no more "far countries" to be explored? Our material and complacent world had reached this atrophic conclusion, only to be thrilled by that

immortal pioneer of the air, Charles Lindbergh, who can say what unknown pioneer is even now pushing through a trackless wilderness of science toward the discovery of some new truth? Who knows what future Florence Nightingale may emerge from this student body and tread new paths to minister to the needs of a community or a world?

A great explorer and mountain climber a year or two ago led an intrepid band of climbers in an effort to reach the crest of Mount Everest, the highest peak on earth. The expedition failed, as have all other previous efforts. The foot of man has never yet touched the top of this mountain, towering 29,000 feet in its height. But when the great explorer came sorrowfully down in defeat, leaving two of his band dead upon the heights, he made this prediction: "Mount Everest will yet be scaled by man," he said, "And the reason is this: The mountain, steep though it is, grows no taller, but the *spirit of man is climbing every day!*"

May we today be stirred by the spirit of the pioneers in the field of Christian education who founded this institution, and find from a consideration of their courage, sacrifice, and faith an inspiration that will carry us to new heights.

Honor Roll

First Semester, 1927-1928

First Honor

Lois Arnette
Frances Elizabeth Barnhill
Elizabeth Gregory Boomhour
Annie Gertrude Bostic
Virginia Branch
Annie Eugenia Brown
Ruth Minerva Brookshire
Edith Buchanan
Elizabeth Buffaloe
Mary Black Buie
Iva Carroll
Sarah Helen Cook
Charlotte Curtis
Ethel Kathryn Day
Mattie Lee Eagles
Madaline Elliott
Marjorie Ferebee
Ethel Louise Frye
Hilda Godwin
Mary Ruth Greaves
Eloise Greenwood
Louise Hill
Eula G. Hodges
Mabel Claire Hoggard
Winona Hooper
Mary Rodwell Hunter
Elizabeth James
Evelyn Elizabeth Jolley
Margaret Pearson Jones
Hesta Kitchin
Paige Leonard
Ruth Lowdermilk
Vera Claire McGougan
Charles Katharine Maddry
Martha Maynard
Vida Miller
Blondie Morse
Katherine Nelson
Mary Nolen
Helen Oldham
Mary Peebles
Edith Randolph
Norine Ratley
Lillian Mae Robertson
Costa Adele Rogers
Lois Edna Ross
Frances Elizabeth Scarborough
Florence Stakes
Thelma Tadlock
Bess Virginia Thomas
Dorothy Turlington
Lena Alice Tuttle
Evelyn Gertrude Veasey
Katie Lee Walton
Lillian Wheeler

Second Honor

Kathryn Virginia Alsop
Elizabeth Ayscue
Mabel Strother Bagby
Nell Barker
Shellie Bennett
Bertha Bethea
Mary Caroline Bostic
Mamie Leila Bumgardner
Nettie Cassada
Nellie Elizabeth Coffee
Frances Rowena Cox
Alice Lydia Dowd
Marion Fiske
Jessie Lee Gambill

Kathleen Goodwin
Laura Mabel Haywood
Zelma Ruth Hocutt
Lois Jacobs
Mary Ellen Johnson
Musette Kitchin
Alice Lawrence
Marguerite Mason
Lottie B. Mitchem
Martha Selma Morgan
Howard Cyrena Mumford
Margaret Nash
Maisie Patterson
Glennie Paul
Ruth Fentress Phillips
Tempie Porter Ricks
Charlotte Rosser
Mary Lee Sears
Verona West
Mary B. Wheless
Hazel Lee Wilder
Estelle Wilkins
Sarah Virginia Wiseman

Requirements for the Honor Roll

No. of classes per week	*Points for first honor*	*Points for second honor*
12	27	22
13	29	24
14	31	26
15	33	28
16	35	30
17	37	32
18	40	34

Grades

A gives 3 points per semester hour of credit
B gives 2 points per semester hour of credit
C gives 1 point per semester hour of credit
D gives 0 point per semester hour of credit
E gives —1 point per semester hour of credit

SERIES 21 MARCH, 1928 No. 3

MEREDITH COLLEGE

RALEIGH, N. C.

QUARTERLY BULLETIN

TWENTY-EIGHTH CATALOGUE NUMBER
ANNOUNCEMENTS FOR 1928-1929

Published by Meredith College in November, January, March, and May
Entered as second-class matter, January 13, 1908, at the postoffice at Raleigh, N. C., under the Act of Congress of July 16, 1894.

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1928

JANUARY

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1929

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Calendar for the Year 1928-1929

Sept. 4.	Tuesday	12:00 noon. Matriculation and Registration of new students.
Sept. 5.	Wednesday	Assignment of new students to Faculty advisers. Conferences.
Sept. 6.	Thursday	9:00 to 1:00 Matriculation and Registration of former students. Examinations for making up conditions and deficiencies.
Sept. 7.	Friday	LECTURES and CLASS WORK begin.
Nov. 29.	Thursday	THANKSGIVING DAY, a holiday.
Dec. 3.	Monday	Examinations for making up conditions and deficiencies.
Dec. 20.	Thursday	12:00 noon. CHRISTMAS RECESS begins.
Jan. 3.	Thursday	12:00 noon. CHRISTMAS RECESS ends.
Jan. 10-14.		Students must submit to the dean their schedule of work for the second semester.
Jan. 16-22.		FIRST SEMESTER examinations.
Jan. 21-22.		MATRICULATION and REGISTRATION of all Students for the second semester.
Jan. 23.	Wednesday	LECTURES and CLASS WORK of second semester begin.
Feb. 7.	Thursday	FOUNDERS' DAY.
March 28.	Thursday	12:00 noon. Spring holiday begins.
April 2.	Tuesday	12:00 noon. Spring holiday ends.
May 6.	Monday	Examinations for making up conditions and deficiencies.
May 14-17		STUDENTS must submit to the dean their schedule of work for 1929-1930.
May 20-25		SECOND SEMESTER examinations.
May 25-28.		COMMENCEMENT.

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HERMINE CAROLINE STUEVEN
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Hilman College, B.S., Graduate of School of Home Economics and Dietetics, Battle Creek Sanitarium
INSTRUCTOR IN PHYSIOLOGY

*On leave of absence, spring semester, 1927-28.

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Meredith College, A.B.
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ANNIE MITCHELL BROWNLEE, A.B.
Mississippi State College for Women, A.B.; Summer Session University of Michigan
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Postgraduate Student The Sorbonne
INSTRUCTOR IN MODERN LANGUAGES

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University of North Carolina, A.B., M.A.; Graduate Study Columbia University and University of North Carolina
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Faculty of School of Art

IDA ISABELLA POTEAT
New York School of Fine and Applied Arts; Cooper Union Art School, New York; School of Applied Design, Philadelphia; Pupil of Mounier; Chase Class, London
PROFESSOR OF ART

MARY H. TILLERY
Meredith College, Diploma in Art; Graduate Study in Pennsylvania Academy of Fine Arts
ASSOCIATE PROFESSOR OF ART

Faculty of School of Music

DINGLEY BROWN, Mus.D.

London College of Music, Licentiate, and Doctor of Music; Fellow Society of Science and Arts, London

DIRECTOR-PROFESSOR OF PIANO, ORGAN, AND THEORY

MAY CRAWFORD

Graduate Brownell Hall, Omaha. Nebraska; Student University of Nebraska School of Music; four years in Paris; Piano with Wagner Swayne; Harmony and Analysis with Campbell Tipton; Solfeggio and Theory with Emile Schvartz of Paris Conservatoire

PROFESSOR OF PIANO

EMILY PARSONS

State Normal of Massachusetts School of Music Pedagogy, Northampton, Mass.; Student of Mabel A. Maynard, Rupert Neily, La Forge and Monseur Puel

PROFESSOR OF VOICE

MARTHA CAROLINE GALT, A.B.

Shorter College, Diploma in Piano, and A.B. Degree; Post Graduate Work in Piano, Shorter College; Pupil of Heinrich Pfitzner and Rudolph Ganz, New York City; Pupil of Sigismond Stojowski, Piano, New York City; Pupil of Walter Peck Stanley, Organ, New York City

PROFESSOR OF PIANO

LOUISE BURTON OWSLEY

Diploma in Public School Music, Cincinnati Conservatory of Music; Pupil of Leo Paalz, Cincinnati Conservatory; Student of Public School Music, Hollis Dann, West Chester State Normal, West Chester, Penna.

PROFESSOR OF PUBLIC SCHOOL MUSIC

RUTH MELBA ARMSTRONG

Diploma Illinois College Conservatory of Music; Studied with Mrs. Genevieve Clark Wilson, Springfield, Ill., Arnold L. Lovejoy and Arthur Westbrook, Bloomington, Ill.; Clayton C. Quast, Chicago, and coached with Edgar A. Nelson, Chicago

PROFESSOR OF VOICE

LOUISE E. WALSWORTH

Teachers' Certificate Lyceum Arts Conservatory, Chicago; Voice Diploma, University School of Music, Ann Arbor, Michigan

PROFESSOR OF VOICE

CHARLOTTE ELIZABETH ARMSTRONG

New England Conservatory, Boston; Institute of Musical Art, New York City; Pupil of Felix Winternitz, Anton Witek; Charles Martin Loeffler; Orchestration, Stuart Mason, Boston University

PROFESSOR OF VIOLIN

KATHRYN MILDRED CAREY, Mus.B.

Graduate of Oberlin Conservatory of Music. Pupil of Orville Lindquist

INSTRUCTOR IN PIANO

MILDRED ELIZABETH WIGGIN

Graduate College Sisters of Bethany (Episcopal) Topeka, Kansas; Soloists Diploma, Washburn College, Topeka; Student in Piano of Moses Boguslawski, Kansas City Conservatory. Diploma in Piano and Theory New England Conservatory, and two years post graduate study

INSTRUCTOR IN PIANO

Student Assistants

RUTH BROOKSHIRE
RUTH LOWDERMILK

Student Assistants in Biology

ELOISE GREENWOOD
MARY RODWELL HUNTER
NELL BARRIER
PAULINE NEWTON

Student Assistants in Chemistry

MARGARET NASH

Student Assistant in Home Economics

MADALINE ELLIOTT
EVELYN JOLLY
EVA WOODALL
MARGARET BROADHURST
DORIS HEWLETT
JESSIE RAIFORD
ALLIE SMART
Student Assistants in Library

MARY BROWNING
Student Assistant in Physical Education

Committees of the Faculty

Advanced Standing—Miss M. L. Johnson, Mr. Boomhour, Miss Barber, Mr. Canaday.
Appointments—Mr. Perry, Mr. Brown, Miss Poteat.
Athletics—Miss Royster, Miss M. M. Johnson, Miss D. Tillery.
Bulletin—Miss Harris, Miss Porter, Miss Smith.
Catalogue—Mr. Boomhour, Mr. Canaday, Miss M. L. Johnson.
Classification—The Dean, with the heads of the departments.
Executive—President Brewer, Dean Boomhour, Miss Lawrence, Miss M. L. Johnson, Miss Allen, Miss Poteat.
Grounds—Miss Welch, Mrs. Cooper, Mr. Ferrell.
Lectures—Mr. Riley, Miss Winston, Miss Harris.
Library—Mr. Freeman, Miss Allen, Miss Brewer.
Public Functions—Miss Lawrence, Mr. Brown, Miss Royster.
Concerts—Mr. Brown, Miss Crawford, Miss Parsons.

Officers of the Alumnae Association, 1926-1927

President—Mrs. Robert Everett, '15.....Palmyra, N. C.
Vice President—Bertha Carroll, '13.....Murfreesboro, N. C.
Recording Secretary—Mrs. Chas. C. Harris, '19.....Rocky Mt., N. C.
Treasurer—Lulie Reynolds, '21.....Raleigh, N. C.
Alumnae Speaker—Mrs. Minnie Middleton Hussey, '11
Warsaw, N. C.
Alternate Speaker—Mrs. Margaret Shields Everett, '02
Greenville, N. C.
Alumnae Editor of The Twig—Ellen D. Brewer, '18
Meredith College, Raleigh, N. C.

Meredith College

Foundation

Meredith College, founded by the Baptist State Convention of North Carolina, was granted a charter by the State Legislature in 1891, and was first opened to students on September 27, 1899. It is named Meredith College in honor of the Reverend Thomas Meredith, for many years a noted leader of the Baptist denomination in North Carolina. This name is especially appropriate, for Thomas Meredith presented a report to the Baptist State Convention of 1838 strongly recommending the establishment of an institution in Raleigh for the higher education of women.

Location

Meredith College is admirably located near the western boundary of the city of Raleigh. That Raleigh is an educational center is clearly shown by the number of schools and colleges located in its midst. The city is situated on the edge of a plateau which overlooks the coastal plain and is 365 feet above the sea-level; thus it is favorably affected both by the climate of the seacoast and by that of the mountains. The site on which stand the buildings of Meredith College is 470 feet above the sea-level and contains 130 acres of land. State highways numbers 10 and 50 pass through the southern edge of the property and there is a frontage of 1,800 feet on the Seaboard and Southern railroad tracks. Water is secured from the city of Raleigh; it is of excellent quality and is tested regularly by experts.

There are two groups of college buildings. One group consists of permanent, fireproof structures, and provides four dormitories, a library and administration building, and a dining room and kitchen building. The dormitories are three

stories in height and will accommodate one hundred and twenty-five students each. The dormitories are so arranged that there is a bathroom between each two living rooms. Each living room provides for two students and there is a separate closet for each occupant.

The other group of buildings consists of four temporary structures. One of these provides for auditorium and music studios and practice rooms. A second one has accommodations for the science departments. The equipment in these laboratories is the best that can be procured. A third building in this group provides classrooms and offices for other departments. The fourth building is a gymnasium, well equipped for its purpose.

Laboratories

Laboratories are furnished with water and gas, together with necessary supplies for individual work in chemistry, physics, biology, and home economics.

The State Museum, to which additions are continually being made, is of much service to the department of science.

Library

The library is in charge of a trained librarian and is scientifically classified and catalogued.

There are over thirteen thousand volumes and more than three thousand pamphlets in the library. These have been selected by heads of departments and are in constant use by students. One hundred and fifty-one magazines, twenty-eight college magazines, and seventeen newspapers are received regularly throughout the college year.

In addition to the library of Meredith College, the Olivia Raney Library, of some twenty thousand, and the State Library of fifty-eight thousand volumes, are open to students.

The State Library offers to students of American history unusual advantages in North Carolina and Southern history.

Religious Life

All regular students are required to attend the chapel services each day. All boarding students are required, also, to attend Sunday School and church services each Sunday morning, five absences without excuse being allowed during the year.

The Baptist Students Union Cabinet is the connecting link for all of the religious organizations of the college. The president of each of these organizations is a member of this cabinet and in this way the interest of each is conserved and all are mutually helpful.

The Young Woman's Christian Association is one of the religious organizations of the college. The Association stands for a deeper spiritual life among the members, and for a united effort to help others to live consistent Christian lives. A devotional meeting is held two Sunday evenings each month.

The Young Woman's Auxiliary has an independent corps of officers and maintains a definite denominational affiliation. All missionary contributions are directed through denominational channels, gifts to the denominational unified program being made through home churches and reported to treasurer of Young Woman's Auxiliary. Its meetings occur twice each month, alternating with those of the Y. W. C. A., on Sunday evenings, with one of the ten circles in charge of the program.

The nine B. Y. P. U.'s meet every Wednesday evening. They reach every member and serve as the connecting link between the college religious life and the home.

Mission study classes and S. S. Teacher Training, under the direction of members of the faculty and students, are pursuing systematic courses of study, the aim of which is to give the student a more thorough knowledge of mission methods and to

fit each one for an efficient, intelligent work in Sunday School.

During the past year there have been two Bands of Student Volunteers, one for work on foreign fields, the other for work in the home land Each of these bands is represented in the Baptist Student Union Cabinet by its president.

Government

A system of student government prevails in the college, the basis of which is a set of regulations agreed to by faculty and students. The executive committee of the Student Government Association has general oversight of order and deportment among the students. An advisory committee from the faculty, however, assists the students in the solving of difficult problems. The restrictions imposed by this system of government are believed to be only those which will tend to bring about a normal, wholesome student life, and any who are not willing to be guided by them should not apply for admission to the college.

Recognition

Meredith College is a member of the Association of Colleges and Secondary Schools of the Southern States. Graduates who hold degrees are eligible for full membership in the American Association of University Women. Credits from Meredith College are given highest recognition by all standardizing agencies and graduates are accepted for study for post graduate degrees in universities throughout the country .

Physical Education

All students when entering college are given a physical examination by the resident physician and physicial director. If this should show reasons why a student should not take the regular work, then special exercises adapted to her needs will

be prescribed for her. A special examination is required before a student is entered for the heavy field sports.

On the college grounds are courts for tennis, basketball, and volleyball.

All resident students are required to take two hours a week of physical education. Seniors who have passing grades for six semesters are allowed optional attendance. As far as possible students are organized in classes according to the number of years that they have had the work.

Students are credited in the physical and field work on the basis of faithfulness and punctuality.

An annual exhibition of the class work is held in the spring, and ribbons and letters are given upon the basis of proficiency. At the close of the inter-class basketball games letters are awarded to the five best players. A handsome silver loving cup is also offered yearly to the team winning in an inter-class basketball contest. To the champions of the inter-class tennis tournament letters are awarded.

The athletics committee of the faculty, with the physical director, has control of all field sports.

Hygiene and Care of the Sick

A well equipped infirmary, under the direction of an efficient nurse, is maintained for benefit of students unable to attend regular work on account of sickness.

The physician in charge holds office hours at the college, at which time the student may consult her upon all subjects of hygiene or relative to their personal health. The general laws of health are enforced so far as possible. It is the purpose of the college physician to prevent sickness by means of the knowledge and proper observance of hygienic conditions. The diet of the sick is under the direction of the physician and nurse. Once a week during the year the physician in charge

lectures to the students on general hygiene. Students are required to attend these lectures from 5 to 6 on Friday.

Literary Societies

There are two literary societies: Philaretian and Astrotekton, meeting every Monday evening. These societies are organized to give variety to the college life and to promote general culture.

For method of determining society membership see the Student Government Handbook.

In each society there is offered a memorial medal for the best English essay. The Carter-Upchurch medal of the Astrotekton Society is the gift of Mr. Paschal Andrews Carter, of New York City. The Minnie Jackson Bowling medal of the Philaretian Society is given by Dr. Edward Holt Bowling, of Durham.

It is believed that secret societies are undemocratic and will detract from the interest and value of the literary societies. The organization of sororities or clubs of any sort is, therefore, prohibited.

College Publications

By the College

The Bulletin.—This is the official publication of the College, and appears quarterly. It will be mailed to any address regularly upon request to the President.

By the Students

The Acorn.—This is the monthly magazine of the students. It will be mailed to any address upon receipt by the Business Manager of the subscription price, two dollars and fifty cents.

Oak Leaves, the College Annual, is published by the Literary Societies. Any one desiring a copy should communicate with the Business Manager of the Annual.

The Twig.—Published twenty-five times a year by the students. Communications should be addressed to the Business Manager of *The Twig.*

Expenses

	Per Semester
Board in main dining room, literary tuition, room (with light, heat, and water), and other college fees	$250.00
With board in Meredith Club	207.50
Student budget fee	14.75

The room reservation fee of $10.00, paid before assignment of room, and the matriculation fee of $25.00, paid at time of registering, are included in the above charges and are credited on the semester's account.

Departmental fees are extra, as follows:

		Per Semester
Piano	$37.50	$45.00
Organ		45.00
Violin		45.00
Voice	$35.00, $37.50	45.00
Art		35.00
Chemical laboratory fee		2.50
Biological laboratory fee		2.50
Physics laboratory fee		2.50
Cooking laboratory fee		7.50
Sewing laboratory fee		1.00
Use of piano one hour daily		4.50
For each additional hour		2.25
Use of pipe organ, per hour		.25
Laundry (flat work only)		5.00

Expenses of Special Day Students

	Per Semester
Tuition	$60.00
Library fee	2.50

Departmental fees are extra, according to courses taken. See statement of departmental fees above.

Expenses of Day Students

	Per Semester
For one-class course	$ 20.00
For two-class course	40.00
For three-class course	60.00

Subjects with laboratory courses require payment of laboratory fees.

In view of the uncertainty of prices of supplies, the charge for board cannot be guaranteed. It is hoped, however, that no increase will be required.

All bills are due in advance for the semester, but for the convenience of patrons payments may be made at the beginning of each quarter.

Graduation fee, including diploma, $5.00.

If a student withdraws from the institution, or is sent away for misconduct, before the semester expires, no charges for tuition, room rent, or incidental expenses for that semester, and no charges for board for the quarter in which she leaves, will be refunded. But in event of sickness of such a nature as in the opinion of the college physician requires the retirement of the student, the charges for board may be refunded from the date of retirement, upon the order of the executive committee, provided that no reduction be made for absence of less than four weeks.

Teachers remaining during the Christmas recess will be charged regular table board.

The medical fee of $10.00 meets the charges for the college physician and the college nurse. Any services in addition to this, as well as all prescriptions, will be paid for by the patron receiving the benefit of the same.

In the club the students, under the direction of an experienced dietitian, do their own cooking and serving. The work is distributed so that not more than one-half hour a day is required of any one student. The cost of table board in this way is reduced to $57.50 a semester, and is payable in monthly installments, in advance. This year 190 students have taken their meals in the club.

The student budget fee is required of all resident students and of all day students taking as many as three subjects. This fee meets all of a student's obligations to the several student organizations and includes subscriptions to the three student publications. The fee amounts to $14.75 and is handled through the Student Government Committee.

The Payment of Fees

On days of registration at the beginning of each semester all students are required to pay to the bursar the matriculation fee of $25 and show receipt for same to the dean at the time of registration. Matriculation and registration are not completed until the course of study for the semester is approved by the dean.

No student may enter any class at the beginning of either semester until she has paid the matriculation fee for that semester.

Any student who fails to register with the dean at the appointed time will be required to pay the bursar an additional fee of $1 and and to show receipt for the same to the dean. This special fee of $1 will be required of those who are late in entering as well as those who neglect to arrange their courses with the dean, and will not be deducted from any bill. For time of registration, see page 33.

To secure rooms, application must be accompanied by a deposit of $10. No definite room can be assigned except at the college office. Any preference in rooms will be given in the order of application.

The $10 room fee deposit and the $25 matriculation fee will be deducted from the first bill of each semester.

Needs of College

The standard of college education is advancing so rapidly in the South that it will be necessary for the endowment to be constantly increased, if Meredith is to carry out the ideals of its founders.

There is also urgent need for providing for the completion of the plan for the first unit of buildings all to be erected out of fireproof materials. Such an enterprise affords unsurpassed opportunities for the establishment of permanent memorials. Among the needs are included the following:

1. Music Building and Auditorium.
2. Building for classrooms and laboratories.
3. Increase of General Endowment.
4. Endowment of Professorships.
5. Loan Fund.
6. Scholarships.*
7. Infirmary Building.

Since many in the State are unable to make large donations, we must depend for the present mainly on legacies and numerous small gifts; hence we suggest the following forms to any desiring to make a bequest to the college in their wills:

I give and bequeath to Meredith College the sum of..... dollars, for the use and benefit of the said College.

I give and bequeath to Meredith College the sum of..... thousand dollars, to be invested and called the..... Scholarship (or Professorship).

I give and bequeath to Meredith College the sum of..... thousand dollars, to be used for a .....building.

*Two thousand dollars will endow a tuition scholarship; eight thousand five hundred dollars at six per cent will endow a scholarship covering all expenses in the literary course.

Admission Requirements

Fifteen units are required for admission to Meredith College. Students must meet the specific requirements of the course in which they seek a diploma or degree.

Students are admitted to the college either (*A*) by certificate or (*B*) by examination.

A. The fifteen units offered for entrance must be certified by the principal of an accredited high school. A student who wishes to apply for admission by certificate should send to the president, before her graduation, for a blank certificate, and have it filled out and signed by the principal of the school she is attending. Students will find it much easier to have their certificates prepared before school closes for the summer. All certificates should be filed in the president's office before August of the year in which the student wishes to enter.

B. Students who cannot present a certificate from an accredited school will be required to pass examinations before entering the college. Application for taking college entrance examinations should be made to the high school principal, or county superintendent before the middle of April.

A student who presents the fifteen units for entrance, but who is deficient in some part or parts of the prescribed entrance requirements of the course for which she registers, will be allowed to enter the college, provided the deficiencies do not exceed two units. Deficiencies must be satisfied by the beginning of the third year. Students who do not comply with these regulations will be required to withdraw from the college.

Admission to College Classes

For admission to the freshman class a candidate must offer fifteen units of credit. A unit represents four one-hour recitations or five forty-five-minute recitations a week throughout a

secondary school year, and is estimated to be equivalent to one-fourth of the work in one year in the high school.

Every candidate for the A.B. degree must offer:

English	3	units
Mathematics: Algebra	1.5	units
Mathematics: Plane Geometry	1	unit
*Foreign Languages (Latin, French, German, †Spanish)	4	units
‡Electives	5.5	units
Total	15	units

The elective units must be chosen from the following: English, one unit; Algebra, Solid Geometry, Trigonometry, Commercial Arithmetic, one-half unit each; History, one to four units; Bible, one unit; Physiology, Physical Geography, Physics, Botany, Chemistry, General Science, Cookery, Commercial Geography, one-half or one unit each; Foreign Language or Languages not counted among required subjects.

Conditioned Students

Freshmen must offer fifteen units and are not allowed any conditions. Members of other classes may have conditions not exceeding six semester hours.

Routine of Entrance

1. *Enrollment.* All students, upon arrival in the city, will report to the office of dean of women and enroll.

2. *Matriculation.* Each semester every student will pay the bursar the matriculation fee of $25.00. Days for matriculation

*At least two years of work must be completed in every foreign language offered.
†Spanish is accepted for entrance, but no Spanish is offered in Meredith.
‡Not more than four half-unit courses will be counted. Not more than two units of vocational subjects will be counted.

are as follows: for the first semester, September 4, 5, and 6; and second semester, January 21 and 22.

3. *Registration.* Each semester every student will come to the dean's office, exhibit her matriculation card and have her course of study for the semester approved by the dean. Students must complete registration before one o'clock of the last day of registration. Days for registration: for the first semester, September 4, 5, and 6; second semester, January 21 and 22. The penalty for not completing registration on time is an extra fee of $1.00.

Definition of Entrance Requirements

ENGLISH (3 units)

The requirement in English is that recommended by the National Conference on Uniform Entrance Requirements in English.

Definition of the Requirements for 1926-1928

Habits of correct, clear, and truthful expression. This part of the requirement calls for a carefully graded course in oral and written composition, and for instruction in the practical essentials of grammar, a study which ordinarily should be reviewed in the secondary school. In all written work constant attention should be paid to spelling, punctuation, and good usage in general as distinguished from current errors. In all oral work there should be constant insistence upon the elimination of such elementary errors as personal speech defects, foreign accent, and obscure enunciation.

Ability to read, with intelligence and appreciation, works of moderate difficulty; familiarity with a few masterpieces. This part of the requirement calls for a carefully graded course in literature. Two lists of books are provided, from which a speci-

fied number of units must be chosen for reading and study. The first contains selections appropriate for the earlier years in the secondary school. These should be carefully read, in some cases studied, with a measure of thoroughness appropriate for immature minds. The second contains selections for the closer study warranted in the later years. The progressive course, formed from the two lists, should be supplemented at least by home reading on the part of the pupil, and by classroom reading on the part of pupils and instructor. It should be kept constantly in mind that the main purpose is to cultivate a fondness for good literature and to encourage the habit of reading with discrimination.

List of Books for 1926-1928

1. *Books for Reading.*

From each group two selections are to be made, except that for any book in Group V a book from any other may be substituted.

Group I. Cooper, *The Last of the Mohicans;* Dickens, *A Tale of Two Cities;* George Eliot, *Silas Marner;* Scott, *Ivanhoe* or *Quentin Durward;* Stevenson, *Treasure Island* or *Kidnapped;* Hawthorne, *The House of the Seven Gables.*

Group II. Shakespeare, *The Merchant of Venice, Julius Caesar, King Henry V. As You Like It, The Tempest.*

Group III. Scott, *The Lady of the Lake;* Coleridge, *The Ancient Mariner,* and Arnold, *Sohrab and Rustum;* a collection of representative verse, narrative and lyric; Tennyson, *Idylls of the King* (any four); *The Æneid* or *The Odyssey* in a translation of recognized excellence, with the omission, if desired, of Books I-V, XV, and XVI of *The Odyssey;* Longfellow, *Tales of a Wayside Inn.*

Group IV. *The Old Testament* (the chief narrative episodes in Genesis, Exodus, Joshua, Judges, Samuel, Kings, and Daniel, together with the books of Ruth and Esther). Irving, *The Sketch Book* (about 175 pages); Addison and Steele, *The Sir Roger de Coverly Papers;* Macaulay, *Lord Clive* or *History of England,* Chapter III; Franklin, *Autobiography;* Emerson, *Self-Reliance* and *Manners.*

Group V. A modern novel; a collection of short stories (about 150 pages); a collection of contemporary verse (about 150 pages); a collection of scientific writings (about 150 pages); a collection of prose writings on matters of current interest (about 150 pages); a selection of modern plays (about 150 pages). All selections from this group should be works of recognized excellence.

2. *Books for Study.*

One selection is to be made from each of Groups I and II, and two from Group III.

Group I. Shakespeare, *Macbeth, Hamlet.*

Group II. Milton, *L'Allegro, Il Penseroso,* and either *Comus or Lycidas;* Browning, *Cavalier Tunes, The Lost Leader, How They Brought the Good News from Ghent to Aix, Home Thoughts from Abroad, Home Thoughts from the Sea, Incident of the French Camp, Hervé Riel, Pheidippides, My Last Duchess, Up at a Villa—Down in the City, The Italian in England, The Patriot, The Pied Piper, "De Gustibus"—, Instans Tyrannus, One Word More.*

Group III. Burke, *Speech on Conciliation with America;* Macaulay, *Life of Johnson;* Arnold, *Wordsworth,* with a brief selection from Wordsworth's poems; Lowell, *On a Certain Condescension in Foreigners,* and *Shakespeare Once More.*

FRENCH (2 units)*

FIRST-YEAR FRENCH (1 UNIT)

A. Careful drill in pronunciation; Fraser and Squair, *French Grammar,* Part I (or its equivalent); reading of 150-200 pages of easy French. Suggested texts for reading.

Bird's *Beginner's French;* Méras et Roth, *Petit Contes de France;* or Guerber, *Contes et Légendes;* Mairet, *La Tâche du Petit Pierre;* Lavisse, *Histoire de France, Cours Elémentaire;* Ballard, *Stories for Oral French.*

*Instead of four units in Latin, two units in Latin and two units of French or German may be offered. If four units of Latin are presented, French or German may be offered as elective units; however, no single unit in any foreign language will be accepted unless work in that language is continued for at least one year.

SECOND-YEAR FRENCH (1 UNIT)

B. Fraser and Squair, *French Grammar*, Part II; reading of 300-400 pages of French. Reading from texts selected from the following:

Labiche et Martin, *Le Voyage de M. Perrichon;* or Augier, *Le Gendre de M. Poirier;* George Sand, *La Mare au Diable;* Lamartine, *La Révolution Francaise;* Mérimée, *Colomba;* Daudet, *Contes Choisis;* Pattou, *Causeries; Les Récits Historiques.*

GERMAN (2 units) *

FIRST-YEAR-GERMAN (1 UNIT)

A. Drill in pronunciation; Thomas, *German Grammar.* Texts for reading:

Zinnecker, *Deutsch für Anfänger;* Ballard and Krause, *Short Stories for Oral German;* Müller and Wenckebach, *Glück Auf;* Storm, *Immensee;* Wilhelmi, *Einer muss heiraten;* Arnold, *Fritz auf Ferien;* Thomas, *Practical German Grammar.*

SECOND YEAR GERMAN (1 UNIT)

B. Thomas, *German Grammar*, finished (or its equivalent); reading of 300-400 pages of German. For suggested reading texts:

Heyse, *L'arrabiata* or *Das Mädschen von Treppi;* Allen, *Vier Deutsche Lustspiele;* Hatfield, *German Lyrics and Ballads;* Hillern; *Höher als die Kirche;* Wildenbruch, *Das Edle Blut.*

LATIN (4 units) *†

FIRST-YEAR LATIN (1 UNIT)

(1) A thorough knowledge of forms and principles of syntax.

SECOND-YEAR LATIN (1 UNIT)

(2) Caesar, four books. Grammar and constant practice in writing easy Latin sentences illustrating rules of syntax.

*Instead of four units in Latin, two units in Latin and two units of French or German may be offered. If four units of Latin are presented, French or German may be offered as elective units; however, no single unit in any foreign language will be accepted unless work in that language is continued for at least one year.

†The work of schools which follow the recommendations of the report of the Classical investigation will also be accepted for any year of high school work.

THIRD-YEAR LATIN (1 UNIT)

(3) Cicero, six orations, including the Manilian Law. At least one period a week should be devoted to prose composition.

FOURTH-YEAR LATIN (1 UNIT)

(4) Virgil, *Æneid*, six books. Study of meter and style. Prose composition, one period a week.

HISTORY (Elective)

The candidate may offer as many as four of the following units in history:

(a) Ancient History to the fifth century or to about 800 A.D., or Early European History to about the beginning of the eighteenth century (1 unit).

(b) Mediæval and modern European History, or Modern European History from about the beginning of the eighteenth century (1 unit).

(c) English History (1 unit).

(d) American History (1 unit).

(e) Civics (½) unit).

MATHEMATICS (2.5 units)*

ALGEBRA (1.5) UNITS)

The requirements in algebra include the following subjects: The four fundamental operations of algebra, powers and roots, factors, common divisors and multiples, fractions, ratio and proportions, inequalities, exponents, equations of the first and second degrees with one or more unknown quantities, radicals and equations involving radicals, arithmetical and geometrical progressions, binominal theorem for positive integral exponents.

Pupils should be required throughout the course to solve numerous problems which involve putting questions into equations. It is also expected that the work be accompanied by graphical methods in the solution of equations of all types.

*An additional half-unit in Algebra may be counted towards entrance if sufficient time has been given to the subject. No more than two units will be given for Algebra. Solid Geometry may be offered as an elective and counts one-half unit.

It will require at least one and one-half years with four or five one-hour recitation periods a week to complete this work.

PLANE GEOMETRY (1 UNIT)

The usual theorems and problems of some good-textbook in plane geometry, together with a sufficient number of original problems to enable the student to solve such problems readily and accurately.

To be acceptable, the work in plane geometry must cover a full year with four or five one-hour recitation periods a week.

SOLID GEOMETRY (½ unit)

This work should complete the chapters on straight lines and planes in space, prisms and cylinders, pyramids and cones, and spheres. Special emphasis should be placed on applications, the student solving a large number of problems illustrating the theorems of the text.

BIBLE (Elective)

Entrance credit of one unit may be allowed for work in one or more of the following branches of Religious Education: (1) Bible History, (2) Sunday School Pedagogy, (3) Missions.

SCIENCE (Elective)

PHYSIOLOGY AND HYGIENE (½ UNIT OR 1 UNIT)

The candidate must be familiar with the general structure of the body, digestion, circulation, respiration, and the nervous system.

TEXT.—Fitz, *Physiology and Hygiene*, or Martin, *The Human Body*, Briefer Course, fifth edition, revised by G. W. Fitz, M.D.

PHYSICAL GEOGRAPHY (½ UNIT OR 1 UNIT)

This course should include a detailed study of the land forms and physiographic factors. The course will require at least one year.

TEXT.—R. S. Tarr, *New Physical Geography.*

PHYSICS (½ UNIT OR 1 UNIT)

One year's work, including the principles of mechanics, heat, electricity, sound, and light. About one-third of the time is given to

individual laboratory work, which is reported in carefully prepared notebooks.

In order to get full credit the candidate must submit her laboratory note-book which has been certified by her teacher.

TEXT.—Coleman, *Elements of Physics.*

BOTANY (½ UNIT OR 1 UNIT)

The student should acquire a knowledge of plant structure and development; a knowledge of the fundamental principles of plant nutrition, assimilation, growth, and reproduction; and a knowledge of the relation of plants to other living things. A large part of this information should be gained by laboratory and field work. In order to get full credit the candidate must submit her laboratory note-books.

CHEMISTRY (½ UNIT OR 1 UNIT)

This course should include the general laws and theories of Chemistry and make the student familiar with the occurrence, preparation, and properties of the common elements and their compounds. The candidate must submit her laboratory note-book which has been certified by her teacher.

GENERAL SCIENCE (½ UNIT OR 1 UNIT)

This course should serve as an introduction to the study of the various branches of science, and should be based on some standard text. A full unit will not be allowed for this course unless the student submits a laboratory note-book which has been certified by her teacher.

COOKING (½ UNIT OR 1 UNIT)

A full unit in cooking will not be given unless a note-book certified by the teacher, is presented. A half-unit or a unit in this subject will be allowed according to the time given to it. Two double laboratory periods will count for two recitations.

General Regulations for Academic Work

Credits

Each student who expects advanced credit to count toward a degree or diploma must file an application with the dean the first week of the session. Each application for advanced credit will be adjusted according to its merits. The maximum credit accepted from a junior college is sixty-six semester hours.

Reports

At the end of each semester a report is sent to the parent or guardian of the student, showing her grade of scholarship and number of absences from recitation and other college duties.

At the close of the first and third quarters, parents and students are notified if they are not making satisfactory grades.

The grade of scholarship is reported in letters. A, B, C, and D indicate passing grades; E indicates a condition; F indicates failure and that the subject must be repeated in class.

Conditions and Deficiencies

A first-year student must pass three semester hours; a second-year student, six semester hours; a third or fourth-year student nine semester hours, during any given semester in order to be eligible for admission the next semester.

A first-year student must pass eighteen semester hours, all other students twenty-one semester hours during the year in order to be eligible for admission for the next year.

A student who is conditioned on any of the work of a semester will be given only one examination for the removal of the condition.

Conditions for the work of the first semester must be removed on the first Monday of the next May, or on Thursday of the opening week of the next session. Conditions for the work of the second semester must be removed on Thursday of the opening week of the next session, or on the first Monday of the next December. If the student does not remove the condition at one of the these two times, she will be required to repeat the work in class.

A senior who has any condition at the end of the first semester must remove that condition during the last two weeks of the next February. A senior who has any condition on the work of the second semester will be given one opportunity to remove the condition during the first three days of the week following the week of senior examinations.

A senior who does not have all conditions satisfied at the time specified will be dropped from the senior class. She will be given one opportunity to make up each condition at the regular time for making up conditions during the following year, and will be graduated at the next commencement after she has made up all conditions.

No student will receive credit for work in any subject until her conditions or deficiencies in that subject are removed.

No student will be allowed an examination on other dates than those arranged above until she shall have shown to the dean good reason for it and paid to the bursar one dollar for the library fund. In the case of conflict with other college duties, or illness, this fee will be remitted.

Requirements for Graduation

To be entitled to a degree or diploma, the student must, during her college course, prove herself to be of worthy character, and must complete in a satisfactory way the course of work prescribed for the degree or diploma in the school from which she wishes to graduate. During her college course she must make grades sufficient to entitle her to one hundred twenty honor points. Those who entered prior to the session 1927-1928 will be required to make grades sufficient to be entitled to seventy-five points.*

All prescribed freshman subjects, including History and Mathematics, must be completed by the beginning of the third year. All prescribed sophomore subjects must be completed by the beginning of the senior year. Any student who does not comply with this regulation will not be eligible for graduation the next commencement.

Underclassmen and juniors are required to take not less than fifteen hours of work a week. Seniors are required to take at least twelve hours of work each semester.

No student may take more than sixteen hours work unless she passed in fifteen hours the preceding semester and has permission from the faculty.

The maximum number of hours of credit that will be allowed during any semester is eighteen semester hours.

A student wishing to make up work under a tutor must consult the dean at the time she arranges her regular work.

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*A grade of A gives three points, B gives two points, and C gives one point for each semester hour of credit.

Degrees

The only degree conferred is that of Bachelor of Arts.

To be entitled to the degree of A.B., the candidate must complete, in addition to fifteen entrance units, 120 semester hours of work. Of the 120 semester hours required for the degree, 53 or 51 are prescribed, 36 are chosen from two of the groups of majors, and 31 or 33 are free electives (pages 44-45).

Requirements for the A.B. Degree

1. *Requirements without option:*

	Semester hours
English 10-11, freshman year	6
English 20-21, sophomore year	6
Religious Educaiton 20, 21, sophomore or junior years	6
Psychology 30, junior year	3

2. *Required with option:*

Three subjects from Group I and two subjects from Group II, except that students who received entrance credit of one or more units in Chemistry, Biology, or Physics may choose four subjects in Group I and one subject for which no entrance credit was received from Group II.

Group I	Semester hours
Latin, freshman year	6
A Modern Foreign Language (French or German or Spanish), freshman or sophomore year	6
Mathematics 10-11, freshman or sophomore year	6
History 10-11, freshman or sophomore year	6

Group II	
Chemistry 10-11, freshman or sophomore year	8
Biology, freshman or sophomore year	6
Physics 30-31, junior or senior year	6

3. *Electives to be distributed as follows:*

(a) Two major subjects to aggregate at least thirty-six semester hours and not less than twelve semester hours in either. Major courses may be selected from the following: (1) Biology, (2) Chemistry, (3) Economics and Sociology, (4) Education, (5) English, (6) French, (7) German, (8) Greek, (9) History, (10) Home Economics, (11) Latin, (12) Mathematics, (13) Religious Education, (14) General Science.

(b) Free electives sufficient to make a total of one hundred twenty semester hours, when added to the required and major subjects. Free electives may include any subject offered as a major, not previously included in one of the two major subjects, or may include Astronomy, Geology, Art Education, Art History, or Theoretical Courses in Music.

If a student enters with four units of Latin and no Modern Language or with three units of Latin and two units of Modern Language she will be required to continue one of the languages for one year, or begin another foreign language which must be continued for at least two years. If a student enters with two units in Latin and two units in a Modern Language, she will be required to continue one of the languages two years or both of the languages for one year, or one of the languages for one year and begin a third foreign language which must be continued for at least two years. If a student enters with four units of Modern Language, she will be required to continue one of those languages two years or two of them one year. At least two years work, including work that was accepted for entrance, must be completed in every foreign language that is to count towards entrance or a diploma or a degree.

Schedule of Examinations, 1928-1929

Fall Semester, Jan. 18-24

Class	Examination	
8:30 M. W. F.	10-12	Wed.
9:30 M. W. F.	2- 4	Wed.
11:00 M. W. F.	10-12	Thu.
12:00 M. W. F.	2- 4	Thu.
1:45 M. W. F.	10-12	Fri.
8:30 T. T. S.	2- 4	Fri.
9:30 T. T. S.	10-12	Sat.
11:00 T. T. S.	2- 4	Sat.
12:00 T. T. S.	2- 4	Mon.
1:45 T. T. S.	10-12	Tue.
2:30 All	2- 4	Tue.

Spring Semester, May 21-26

Class	Examination	
8:30 T. T. S.	2- 4	Mon.
9:30 T. T. S.	10-12	Tue.
11:00 T. T. S.	2- 4	Tue.
12:00 T. T. S.	10-12	Wed.
1:45 T. T. S.	2- 4	Wed.
8:30 M. W. F.	10-12	Thu.
9:30 M. W. F.	2- 4	Thu.
11:00 M. W. F.	10-12	Fri.
12:00 M. W. F.	2- 4	Fri.
1:45 M. W. F.	10-12	Sat.
2:45 All	2- 4	Sat.

The first day of the week on which an irregular class meets determines the time for the examination.

SCHEDULE OF RECITATIONS

8:30—Mon. Wed. Frl.	8:30—Tues. Thu. Sat.	9:30—Mon. Wed. Fri.	9:30 Tues. Thu. Sat.	11:00—Mon. Wed. Frl.	11:00—Tues. Thu. Sat.
Education 35, 45, 46, 48 English 10-11 (a) English 30, 31 (a) Mon. History 20-21 Mathematics 30-31 Religion 12, 13 Cookery 20-21 Wed. only Biology 12-13 (a) Wed. Fri. Art Education 30-31 Wed. Fri. Chemistry 37 Wed. Fri. Latin 42, 43 Wed. Fri. French 6-7 Tues. Wed. Fri. Sat.	Chemistry 10-11 (a), 32, 33 Education 30, 31 (a) English 10-11 (b) English 20-21 (a), 32-33 (a) French 6-7 Tues. Wed. Fri. Sat. Greek 30, 31 History 10-11 (a) Latin 30, 31 Latin 33 Tues. only Mathematics 10, 11 (a) Mathematics 40, 41 Religion 30, 31 Sociology 26, 27 (a)	Ec. and Soc. 20-21 Education 40-41 English 10-11 (c), 34-35 English 20-21 (b), 49 French 10-11 (a) Greek 20-21 History 16-17 Latin 8-9 Mathematics 10-11 (b) Physics 30-31 Religion 22, 23 (a) Wed. Fri. Biology 12-13 (b) Wed. Fri.	Biology 11, 40 Chemistry 10-11 (b) Education 20-21 (a) Education 32, 38, 39 English 10-11 (d), 20-21 (c) English 48, 42-43 English 30-31 (b) Thu. only French 10-11 (b), 20-21 (a, b) History 10-11 (b), 46-47 Home Economics 10 Latin 10-11 Mathematics 10, 11 (c) Religion 10-11, 22, 23 (b)	Biology 12-13 (c) Wed. Fri. Education 30, 31 (b), 34 English 10-11 (e), 20-21 (d) English 44-45 French 4-5 (a, b) German 4-5 (a) History 42, 43 Mathematics 11, 10 Religion 20-21 (a) Religion 44, 45	Biology 30-31 Education 10-11 Education 20-21 (b) English 10-11 (f), 20-21 (e) English 38-39, 49 Sociology 40, 41 French 40-41 Thu. only German 4-5 (b) History 10-11 (b), 30-31 Home Economics 33 Mathematics 20-21 Religion 24, 25, 35
Laboratory Biology 12-13 (a) Mon. Cnemistry 34 Wed. Fri.	Laboratory Biology 12-13 (h) Tues. Thu.	Laboratory Biology 12-13 (a) Mon. Chemistry 34 Wed. Fri.	Laboratory Biology 12-13 (b) Tues. Thu.	Laboratory Biology 12-13 (c) Mon. Wed. Chemistry 10-11 (b) Wed. Frl. Chemistry 20, 21 Mon. Wed. Home Economics 30, 31 Mon.	Laboratory Biology 12-13 (d) Tues. Thu. Chemistry 10-11 (a) Tues. Thu.
12:00—Mon. Wed. Fri.	12:00—Tues. Thu. Sat.	1:45—Mon. Wed. Fri.	1:45—Tues. Thu. Sat.	2:45-3:45—Mon. Wed. Fri.	2:45—Tues. Thu. Sat.
Biology 32, 33 Mon. Fri. Education 49 English 10-11 (g) Home Economics 30 Wed. Home Economics 31 Wed. Fri. French 10-11 (c, d) French 44-45 Wed. Fri. Greek 32, 33 History 10-11 (c) Latin 6-7 Mathematics 10, 11 (d) Philosophy 44-45 Sociology 26, 27 (b)	Biology 22 Tues. Thu. Biology 21 Tues. only Chemistry20-21 English 10-11 (h) French 30-31 (a) History 10-11 (d) History 24, 25, 45 Home Economics 34, 35 Mathematics 13, 42 Religion 20, 21 (b)	Chemistry 10-11 (c) Economics 30, 31 English 10-11 (j), 32-33 (b) English 20-21 (f), 40-41 English 46-47 French 10-11 (e), 30-31 (b) German 6-7 Mon. Wed. Thu. Frl. History 10-11 (e), 22, 23 Home Ec. 36-37 Mon. Wed. Latin 44, 45 Mon. Wed. Mathematics 10, 11 (e) Religion 34	Astronomy 36 Chemistry 34 Tues. only English 30, 31 (c) Tues. only English 48 French 40-41 Thu. only German 6-7 Mon. Wed. Thu. Fri. Latin 40, 41 Tues. Thu. Geology 39	Art History 30 Wed. Fri.	
Laboratory Biology 12-13 (c) Mon. Wed. Chemistry 20-21 Mon. Wed. Chemistry 10-11 (b) Wed. Fri. Home Ec. 30, 31 Mon.	Laboratory Biology 12-13 (d) Tues. Thu. Chemistry 10-11 (a) Tues. Thu.	Laboratory Biology 32 Mon. Wed. Home Economics 30 Fri.	Laboratory Biology 22, 21 Tues. Thu. Chemistry 10-11 (d) 1:45-4:45 Home Ec. 20-21 Tues. Thu.	Laboratory 2:45-4:45 Biology 12-13 (e) Mon. Fri. Biology 12-13 (a) Wed. Biology 32-33 Mon. Wed. Chemistry 10-11 (c) Mon. Fri. Home Ec. 30 Fri. Physics 30 Mon.	Laboratory 2:45-4:45 Biology 12-13 (f) Tues. Thu. Biology 22, 21 Tues. Thu. Chemistry 10-11 (d) Tues. Thu. Home Ec. 20-21 Tues. Thu.

Courses of Instruction

NOTE—A course given an even number is offered the first semester; a course given a odd number is offered the second semester. A course given two numbers separated by a hyphen continues through the year; a course given two numbers separated by a comma consists of two parts, and either part or both parts may be taken.

Courses given a number less than 20 are intended for freshmen; those numbered 20 to 29 for sophomores; 30 to 39 for juniors; above 39 for seniors.

I. Biology

LENA AMELIA BARBER, *Professor.*
DR. ELIZABETH DELIA DIXON CARROLL, *Professor of Physiology and Hygiene.*
MARY FRANCES WELCH, *Instructor in Physiology.*
ANNIE MITCHELL BROWNLEE, *Instructor in Biology.*

11. Elementary Physiology and Hygiene.

Required of students majoring in Home Economics. Elective for others. Tuesday, Thursday, Saturday, 9:30.

This course includes a study of the general structure of the body, especially the circulatory, respiratory, nervous and digestive systems, with particular emphasis upon the functions of the latter.

TEXT.—Hough and Sedgwick, *The Human Mechanism.*

12-13. General Biology.

Required of freshmen majoring in Home Economics who have not had High School Biology. Elective for others. Two lectures and four laboratory hours a week. Six semester hours credit. Lectures: Sec. (*a*), Wednesday, Friday, 8:30; Sec. (*b*), Wednesday, Friday, 9:30; Sec. (*c*) Wednesday, Friday, 11:00. Laboratory: Sec. (*a*), Monday, 9:00-11:00; Wednesday 2:45-4:45; Sec. (*b*), Tuesday, Thursday, 8:30-10:30; Sec. (*c*), Monday, Wednesday, 11:00-1:00; Sec. (*d*), Tuesday, Thursday, 11:00-1:00; Sec. (*e*), Monday, Friday, 2:45-4:45; Sec. (*f*), Tuesday, Thursday, 2:45-4:45.

This course aims to present the most important biological facts and principles, and so relate them that the student can apply them to the ordinary affairs of life. It comprises a study of protoplasm, the cell, the rôle of green plants, including simple experiments in plant physiology, the adjustment of organisms to their environment, disease, death, the rôle of micro-organisms, growth, reproduction and heredity. Types of organisms are studied in the laboratory, beginning with unicellular forms and leading up to vertebrates, an intensive study being made of the frog.

Laboratory fee, $2.50.

TEXT.—Burlingame, Heath, Martin, and Pierce, *General Biology.*

*[20. General Botany.

Two lectures and six hours laboratory and field work a week. Four semester hours credit. Lectures: Tuesday, Thursday, 12:00. Laboratory: Tuesday, Thursday, 1:45-4:45.

Laboratory fee, $2.50.

TEXT.—Transeau, *General Botany.*]

21. Plant Taxonomy.

Prerequisite: Biology 12-13, 20, or a year of standard high school Biology or Botany. One lecture and six hours laboratory a week. Three semester hours credit. Lecture: Tuesday, 12:00. Laboratory and field studies: Tuesday, Thursday, 1:45-4:45.

A study of the external morphology, identification, clasification, and distribution of plants in the vicinity.

Laboratory fee, $2.50.

22. Elements of Cryptogamic Botany.

Prerequisite: Biology 12-13. Two lectures and six laboratory hours a week. Four semester hours credit. Lectures: Tuesday, Thursday, 12:00. Laboratory: Tuesday, Thursday, 1:45-4:45.

A study of the morphology and life history of types of algae, fungi, liverworts, mosses, and ferns.

Laboratory fee, $2.50.

*Not given 1928-1929. This course alternates with 22.

30-31. Physiology and Hygiene, Advanced.

Open to juniors and seniors. Tuesday, Thursday, Saturday, 11:00.

First semester. Physiology: The general structure and composition of the human body; the nervous system; digestive, circulatory, and respiratory systems; secretion and excretion; blood and lymph; reproduction.

Second semester. Hygiene: The course includes the subjects of exercise, bathing, clothing, etc.; contagion and infection; disinfection; and hygienic arrangement of the sick-room.

A course is given in "First Aid" as arranged by the American Red Cross. Those who pass the examination in this course will be given a certificate from the American Red Cross.

Text and Reference Books.—Kirk, *Handbook of Physiology;* Flint, *Human Body;* Martin, *Human Body;* Schaffer and Flint, *American Textbook of Physiology;* Gray, *Anatomy.*

32. Invertebrate Zoölogy.

Prerequisite: Biology 12-13. Four semester hours credit. Lectures: Monday, Friday, 12:00. Laboratory: Monday, Wednesday, 1:45-4:45.

This course deals with the morphology, physiology, life history and economic importance of a series of invertebrate animal types.

Laboratory fee, $2.50.

33. Comparative Anatomy of Vertebrates.

Prerequisite: Biology 12-13. Four semester hours credit. Hours same as for course 32.

The lectures deal with the morphology, physiology, and development of the various vertebrate organs and systems of organs. Various vertebrate types, including fish, amphibia, reptiles, birds, and mammals, will be dissected in the laboratory.

Laboratory fee, $2.50.

40. Genetics.

Prerequisite: Biology 12-13 or its equivalent. Three hours a week. Three semester hours credit. Tuesdays, Thursdays, Saturdays, 9:30.

The aim of this course is to familiarize the student with the principles of heredity and variation. Results of genetical investigations in progress in both the departments of Botany and Zoölogy will be presented.

TEXT.—Shull, *Heredity.*

II. Chemistry

LULA GAINES WINSTON, *Professor.*
MARY MARTIN JOHNSON, *Associate Professor.*

10-11. General Chemistry.

Required of freshmen majoring in Home Economics. Elective for others. Eight semester hours credit. Lectures: Sec (*a*), Tuesday, Thursday, Saturday, 8:30; Sec. (*b*), Tuesday, Thursday, Saturday, 9:30; Sec. (*c*) Monday, Wednesday, Friday, 1:45. Laboratory: Sec. (*a*), Tuesday, Thursday, 11:00-1:00; Sec. (*b*), Wednesday, Friday, 11:00-1:00; Sec. (*c*), Monday, Friday, 2:45-4:45; Sec. (*d*), Tuesday, Thursday, 1:45-3:45.

This course includes a study of the occurrence, preparation, and properties of important metallic and nonmetallic elements and compounds. The historical development of the subject is traced, and the fundamental principles of Chemistry are discussed as far as possible. Special emphasis is laid upon the practical application of the science to daily life.

The laboratory exercises are devoted to the preparation and study of certain important elements and compounds.

Laboratory fee, $5.

20-21. Organic Chemistry.

Required of sophomores majoring in Home Economics. Prerequisite: Chemistry 10-11. Eight semester hours credit. Lectures: Tuesday, Thursday, Saturday, 12:00. Laboratory: Monday, Wednesday, 11:00-1:00.

The lectures are taken up with the study of the hydrocarbons and their derivatives, including such substances as are of interest and importance, as ether, alcohol, vinegar, glycerine, fats, soaps, sugar, starch, etc. The laboratory periods for the first semester are given

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to exercises in qualitative analysis, while the remainder of the year is devoted to organic preparations.

Laboratory fee, $5.

30-31. Quantitative Analysis.

Elective. Prerequisite: Chemistry 20-21. One recitation and six hours of laboratory work a week. Six semester hours credit.

The year is devoted to the study of standard methods of determining the common bases and acids.

First Semester—Gravimetric Analysis.

Second Semester—Volumetric Analysis.

Laboratory fee, $5.

32, 33. Applied Chemistry.

Elective. Prerequisite: Chemistry 20-21. Tuesday, Thursday, Saturday, 8:30.

This is an introduction to the study of the commercial methods of manufacturing chemical products, the sources of raw materials and the equipment required.

First Semester—Inorganic Chemistry.

Second Semester—Organic Chemistry.

34. Organic Chemistry—Carbocyclic Compounds.

Elective. Prerequisite: Chemistry 20-21. Three semester hours credit. Lecture: Tuesday, 1:45. Laboratory: Wednesday, Friday, 8:30-10:30.

This course is intended primarily for students preparing to study medicine. The laboratory periods are devoted to the preparation of the carbocyclic compounds, while the recitations are taken up with a theoretical study of these compounds.

Laboratory fee, $2.50.

35. History of Chemistry.

Elective. Prerequisite: Chemistry 20-21. Three hours a week for the second semester.

37. Methods of Teaching Chemistry.

Elective. Prerequisite: one elective course other than Chemistry 20-21. Two hours of lecture and recitation, and two hours of practice work a week for the second semester. Three semester hours credit. Lectures, Wednesday, Friday, 8:30.

The chief aim is to prepare students to teach Chemistry in the high schools.

III. Education, Psychology, Philosophy

HERBERT JUDSON PERRY, *Professor.*
LILLLIAN PARKER WALLACE, *Assistant Professor.*
FLORENCE MARIAN HOAGLAND, *Instructor.*

All of the courses listed below receive credit toward State teachers certificates except those headed Philosophy on page 55. They all possess large cultural values, and will be found helpful in giving a broad, general outlook upon life.

Students of Education need as full an understanding of Biology, and Sociology as posible. All whose first major is in this department after 1928-29 must elect Biology 12-13, and Sociology 26-27, or their equivalents by the end of their sophomore year; and Education 10-11 or 20-21 in freshman or sophomore year. They must also elect nine hours in (1) Educational Psychology, (2) History of Education or Measurements, (3) Philosophy or Principles of Education, or Principles of Secondary Education or Educational Sociology, at least one course from each group; and three semester hours from Adolescent or Child Psychology, Methods, and School Management.

10-11. Introduction to Education.

Elective for freshmen. Tuesday, Thursday, Saturday, 11:00.

A basal course planned to orient the student, and give a general survey of the whole field and of the teacher's work. Attention will be given to the proper methods of study in the early part of the course.

20-21. General Psychology.

Elective for sophomores. This course meets the requirement in Psychology. Sec. (*a*) Tuesday, Thursday, Saturday, 9:30; Sec.. (*b*), Tuesday, Thursday, Saturday, 11:00.

More explanations and applications are possible than in 30, and a better preparation is afforded for the work of the junior and senior years in this and other departments.

30. General Psychology.

Required for the A.B. degree, except for those who have taken 20-21. Sec. (*a*), Tuesday, Thursday, Saturday, 8:30; Sec. (*b*), Monday, Wednesday, Friday, 11:00.

Simple experiments and demonstrations will form a part of the classroom work.

31. Educational Psychology.

Electives for juniors and seniors. Prerequisite: General Psychology. (*a*), Tuesday, Thursday, Saturday, 8:30; (*b*), Monday, Wednesday, Friday, 11:00.

Appreciation of the principles which underlie the successful guidance of learning; laws and types of learning, methods, conditions and incentives. Public school observation.

32. Methods of Teaching.

Elective for juniors and seniors. Prerequisite or parallel: General Psychology. Tuesday, Thursday, Saturday, 9:30.

34. Child Psychology.

Elective for juniors and seniors. Prerequisite: General Psychology. Monday, Wednesday, Friday, 11:00.

Hereditary forces operative in the child's life. Stages in physical, mental and moral development. Reports of observations of children in home, and school.

35. Adolescent Psychology.

Elective for juniors and seniors. Prerequisite: General Psychology. Monday, Wednesday, Friday, 8:30.

Primarily for prospective teachers in secondary schools. Traces the physical and mental growth in the adolescent period. Observation required.

37. Observation.

Elective for juniors and seniors. Prerequisite: 32. Time and hours to be arranged.

38. History of Education.

Elective for juniors and seniors. Prerequisite: History 10-11. Tuesday, Thursday, Saturday, 9:30.

39. Educational Measurements.

Elective for juniors and seniors. Tuesday, Thursday, Saturday, 9:30.

40-41. Social Psychology.

Elective for juniors and seniors. Prerequisite: General Psychology and Sociology 26, 27, or their equivalents. Monday, Wednesday, Friday, 9:30.

*[42. Philosophy of Education.

Elective for juniors and seniors. Monday, Wednesday, Friday, 8:30.

Survey of educational classics from Plato's *Republic* to Dewey's *Democracy and Education.* The plan is to bring home to the student some of the more vital problems in the philosophy of education.]

45. Principles of Secondary Education.

Elective for seniors. Prerequisite: General Psychology. Monday, Wednesday, Friday, 8:30.

In this course the underlying principles necessary in teaching a high school will be considered. Emphasis will be placed on the pupil, the program of studies, and the relation of the secondary school to elementary and higher education, and to life. Adolescent Psychology will be a splendid background for this course, which is planned for students intending to teach in high schools.

46. Principles of Education.

Elective for seniors. Prerequisite: General Psychology. Monday, Wednesday, Friday, 8:30.

*Not offered 1928-1929.

An intensive study of the place of education in individual and social life, together with its psychological and sociological foundations and as full a consideration as time will permit of the principles governing the conduct of the school.

*[47. Supervision and Administration.
Elective for seniors.]

48. Educational Sociology.
Elective for juniors and seniors. Prerequisite: General Psychology and Sociology 26 or 27. Monday, Wednesday, Friday, 8:30.

The educational needs of society will be considered, together with an analysis of the objectives of teaching as many of the subjects of the high school curiculum as time permits.

49. School and Classroom Management.
Elective for seniors. Prerequisite: General Psychology. Monday, Wednesday, Friday, 12:00.

50. Special Methods of Teaching.

Courses are offered in Special Methods of Teaching Art, Chemistry, English, French, History, Latin and Mathematics, which courses are described under the various departments and receive professional credit toward State Certificates.

PHILOSOPHY

*[40. Logic.]

*[41. Ethics.]

*[42-43. Introduction to Philosophy.
Elective for seniors. Prerequisites, Psychology, Sociology. Monday, Wednesday, Friday, 12:00.

An elementary course aiming to unify the general outlook upon the world and life. The relation of philosophy to science, religion, ethics, and government, together with some of its more fundamental problems will be studied.]

*Not offered 1928-1929.

44-45. History of Philosophy.

Elective for seniors. Prerequisites: Psychology. Monday, Wednesday, Friday, 12:00.

The history of reflective thought upon fundamental human and world problems from the ancient Greeks to the present.

IV. English*

JULIA HAMLET HARRIS, *Professor.*
MARY LYNCH JOHNSON, *Associate Professor.*
‡MARY LOOMIS SMITH, *Assistant Professor.*
SARAH LUCILE BURRISS, *Assistant Professor.*
ELIZABETH BURDEN PARKER, *Instructor.*
MARY JAMES SPRUILL, *Instructor.*

10-11. English Composition.

Required of freshmen. Three hours a week. Section (*a*), Monday, Wednesday, Friday, 8:30; (*b*), Tuesday, Thursday, Saturday, 8:30; (*c*), Monday, Wednesday, Friday, 9:30; (*d*), Tuesday, Thursday, Saturday, 9:30; (*e*), Monday, Wednesday, Friday, 11:00; (*f*), Tuesday, Thursday, Saturday, 11:00; (*g*), Monday, Wednesday, Friday, 12:00; (*h*), Tuesday, Thursday, Saturday, 12:00; (*i*), Monday, Wednesday, Friday, 1:45.

Composition based on selected masterpieces of literature. Themes and conferences.

20-21. Outline History of English Literature.

Required of sophomores. Three hours a week. Section (*a*), Tuesday, Thursday, Saturday, 8:30; (*b*), Monday, Wednesday, Friday, 9:30; (*c*), Tuesday, Thursday, Saturday, 9:30; (*d*), Monday, Wednesday, Friday, 11:00; (*e*), Tuesday, Thursday, Saturday, 11:00; (*f*), Monday, Wednesday, Friday, 1:45.

The object of this course is to give the student a general survey of English literature, and to prepare her for more specialized work.

*English 10-11 is a prerequisite for English 20-21; English 20-21 is a prerequisite for all other courses in English. A college course in Latin of at least four semester hours will be required of all students who take a major in English. English 38-39 or English 42-43 will be required of all students who take a major in English.

Students who enter Meredith with advanced standing will be expected to take at least eighteen hours of elective English in residence for a major in English.

‡On leave of absence, spring semester, 1927-1928.

The course is conducted by lectures and by critical study of selected masterpieces. Papers or written reviews every four weeks.

30-31. English Composition.

Open to juniors and seniors. Required of all juniors who need special drill in writing. Sec. (*a*), Monday, 8:30; Sec. (*b*), Thursday, 9:30; Sec. (*c*), Tuesday, 1:45.

32-33. Shakespeare.

Open to juniors and seniors. Sec. (*a*). Tuesday, Thursday, Saturday, 8:30; Sec. (*b*), Monday, Wednesday, Friday, 1:45.

Detailed study of *Macbeth*, *Hamlet*, and *King Lear*. Rapid reading of other plays. Reports, papers, and conferences.

34-35. Advanced Writing.

Open to juniors and seniors. Excellence in English 10-11 a prerequisite. Monday, Wednesday, Friday, 9:30.

Papers, conferences, lectures, readings.

*[36-37. Milton and His Contemporaries.

Open to juniors and seniors. Monday, Wednesday, Friday, 11:00.

Detailed study of the poetry and of selections from the prose of *Milton;* study of selections from the outstanding prose writers and lyric poets of the age. Reports and papers.]

38-39. Old English.

Open to juniors and seniors. Tuesday, Thursday, Saturday, 11:00.

A study of the language, with selected readings from Old English prose and poetry. So far as possible the course will give through the literature a comprehensive view of the age.

Half of the second semester will be given to a study of Middle English, with emphasis on the relation of the language of the period to Old English and to modern English.

*Not given 1928-1929.

*[40-41. English Poetry of the Nineteenth Century.

Open to juniors and seniors. Monday, Wednesday, Friday, 1:45.

Careful study of *Wordsworth*, *Shelley*, *Keats*, *Tennyson*, and *Browning;* selections from *Coleridge*, *Byron*, *Scott*, *Arnold*, *Rossetti*, *Morris*, and *Swinburne*.]

42-43. The Principles of Literary Criticism.

Open to seniors. Tuesday, Thursday, Saturday, 9:30.

A study of the most important theories of poetry and of the principles of literary criticism. Reading of examples of the various types of literature for the application of these principles. Reports and papers.

44-45. American Literature.

Open to juniors and seniors. Monday, Wednesday, Friday, 11:00.

A survey course. Rapid reading of many selections, and a detailed study of a few others. Especial emphasis on the nineteenth century. Lectures, reports, papers, conferences.

46-47. Chaucer.

Open to juniors and seniors. Monday, Wednesday, Friday, 1:45.

A study of the language and writings of Chaucer, with special attention to the Canterbury Tales. The work will be supplemented by readings from other Middle English writers.

48. Eighteenth Century Prose.

Open to juniors and seniors. Tuesday, Thursday, Saturday, 1:45.

A study of eighteenth century prose with emphasis on Johnson and his circle.

49. The Teaching of English.

Open to seniors who are taking a major in English. Monday, Wednesday, Friday, 9:30.

*Not given 1928-1929.

A study of the methods of teaching English in high school. Review of grammar and a few of the books listed in the requirements for College entrance. Discussions, reports, papers, conferences, practice in teaching, and observation.

V. French

CATHERINE ALLEN, *Professor.*
LOUISE PORTER, *Associate Professor.*
HERMAN STUEVEN, *Assistant Professor.*
CONNIE MAY HORNE, *Instructor.*

4-5. Elementary French.

A course for those who do not offer French for entrance. Counts one unit or six semester hours. Sec. (*a*), (*b*), Monday, Wednesday, Friday, 11:00.

6-7. Elementary French.

Prerequisite: Elementary French 4-5, or one unit of French. Counts one unit or six semester hours. Secs. (*a*), (*b*), Tuesday, Wednesday, Friday, Saturday, 8:30.

Grammar continued. Exercises in composition, dictation and conversation. Reading from texts suggested on page 36.

10-11. French Prose of the Nineteenth Century.

Prerequisite: French 6-7 or two units of French. Sec. (*a*), Monday, Wednesday, Friday, 9:30; Sec. (*b*), Tuesday, Thursday, Saturday, 9:30; Secs. (*c*), (*d*), Monday, Wednesday, Friday, 12:00; Sec. (*e*), Monday, Wednesday, Friday, 1:45.

Advanced Grammar and Composition, conversation, résumés oral and written of texts read.

General survey of the history of French literature, with especial stress upon the eighteenth and nineteenth century literature. The works of representative novelists and dramatists of the nineteenth century will be studied.

20-21. French Drama of the Seventeenth Century.

Prerequisite: Course 10-11. (*a*), (*b*), Tuesday, Thursday, Saturday, 9:30.

Lectures are given on the earlier French drama and the institutions which have determined the evolution of the classic drama.

Hotel de Rambouillet. Academic Francaise. Corneille is studied in the *Cid*, *Horace*, *Polyeucte;* Moliére in *Le Bourgeois Gentilhomme*, *Les Précieuses Ridicules*, *Tartuffe* or *Le Misanthrope*, *L'Avare;* Racine in *Athalie*, *Andromaque*, *Britannicus*.

30-31. French Poetry.

Prerequisite: Course 20-21. Sec. (*a*), Tuesday, Thursday, Saturday, 12:00; Sec. (*b*), Monday, Wednesday, Friday, 1:45.

The middle ages; the poetry of chivalry, the courtly lyric of the fourteenth and fifteenth centuries. The sixteenth century, court and religious poetry. The seventeenth century, reform in poetry, the lyric element in the work of the classic writers. The eighteenth century, the end of classicism; the nineteenth century, romantic poetry, Parnassian poetry, contemporary poetry.

40-41. The Teaching of French.

For students majoring in French. Thursday, 1:45.

Reports and discussion of methods. Consideration of modern language texts. Modern Language Journal read and discussed. One hour observation and practice teaching in high school.

42-43. Development of the French Novel.

Tuesday, Thursday, Saturday, 11:00.

Origin of prose fiction in middle ages. General tendencies of seventeenth century fiction. The eighteenth century; the novel as a study of society. The historical novel of the nineteenth century. The tendency of the contemporary fiction.

44-45. Advanced Course in Conversation.

Two hours. Open to all electing an advanced course in French. Wednesday, Friday, 12:00.

VI. German

CATHERINE ALLEN, *Professor.*
HERMINE STUEVEN, *Assistant Professor.*

4-5. Elementary German.

This course is intended to give students an opportunity to begin the study of German and to acquire a practical knowledge of the language. Counts one unit or six semester hours. (*a*), Monday, Wednesday, Friday, 11:00; (*b*), Tuesday, Thursday, Saturday, 11:00.

Grammar, prose composition, drill in phonetics, reading of short stories and plays by modern writers, conversation, dictation. Readings from texts mentioned on page 36.

6-7. Elementary German.

Prerequisite: One year of German. Counts one unit or six semester hours. Monday, Wednesday, Thursday, Friday, 1:45.

Study of Grammar continued. Reading, prose composition and conversation. Themes in simple German are based upon texts read. For texts see page 36.

10-11. German Literature.

This course presupposes a good knowledge of German Grammar and the ability to understand simple German. Monday, Wednesday, Friday, 12:00.

Introduction to German Literature. Outline of the History of German Literature up to and through the classical period. Reading of selected dramas and poems of Lessing, Schiller, and Goethe, with a study of their lives.

Grammar, composition, and conversation continued.

20-21. German.

Wednesday, Friday, 12:00.

Life of Goethe and *Faust*, first semester. Development of the Faust legend. Lectures, discussions, papers.

Nineteenth Century Literature, second semester. A rapid survey of the origin, growth and influence of the chief literary movements

of the century, such as romanticism, etc. Reading of representative works of the most important authors of the period.

30-31. German Lyric Poetry.

Two hours a week.

Representative German lyric poetry from the early modern period *Volkslied* to the death of Heine, with special reference to the Romantic School.

German conversation one hour. Open only to seniors and juniors. Conversation will be based on subjects connected with modern Germany, its life, customs and institutions. The student will have an opportunity to acquire fluency and accuracy in the use of the language, a good working vocabulary and much valuable information.

VII. History

Samuel Gayle Riley, *Professor.*
Nettie Southworth Herndon, *Assistant Professor*
Lillian Parker Wallace, *Assistant Professor.*

10-11. European History.

For freshmen and sophomores. Sec. (*a*) Tuesday, Thursday, Saturday, 9:30; Sec. (*b*), Tuesday, Thursday, Saturday, 11:00; Sec. (*c*), Monday, Wednesday, Friday, 12:00; Sec. (*d*), Tuesday, Thursday, Saturday, 12:00; Sec. (*e*), Monday, Wednesday, Friday, 1:45.

The course is conducted by means of informal discussions, occasional hour examinations, and a final examination at the close of each semester.

Each student is required to keep a loose-leaf note-book and to do a large amount of collateral reading.

History 10, second semester, Monday, Wednesday, Friday, 12:00.

16-17. History of Civilization.

For freshmen and sophomores in the schools of art and music. Monday, Wednesday, Friday, 9:30.

The social and intellectual background of modern times receives more attention in this course than in course 10-11; the methods employed are the same.

20-21. English History.

Prerequisite: History 10-11, or an equivalent. Three hours a week for a year. Monday, Wednesday, Friday, 8:30.

22, 23. Ancient History.

Prerequisite: History 10-11, or an equivalent. Monday, Wednesday, Friday, 1:45.

This course aims to meet the needs of students of the classics, and of those preparing for high school teaching.

24, 25. American History.

Prerequisite: History 10-11, or an equivalent. Tuesday, Thursday, Saturday, 12:00.

An outline course extending from the Period of Colonization to 1925.

30-31. Modern and Contemporary European History.

Prerequisite: History 10-11, or an equivalent. Tuesday, Thursday, Saturday, 11:00.

42. The United States, 1829 to 1860.

Prerequisite: History 24-25, or an equivalent. First semester. Monday, Wednesday, Friday, 11:00. Required of seniors whose major is history.

43. Political and Social History of the United States in Recent Times.

Prerequisite: History 24-25, or an equivalent. Second semester Monday, Wednesday, Friday, 11:00. Required of seniors whose major is history.

45. Teaching of History.

For seniors majoring in History. Second semester. Tuesday, Thursday, Saturday, 12:00.

46, 47. American Government.

Prerequisite: History 24-25, or an equivalent. Tuesday Thursday, Saturday, 9:30.

VIII. Economics and Sociology

Samuel Gayle Riley, *Professor.*
Nettie Southworth Herndon, *Assistant Professor.*

20-21. Introduction to Economics.

Open to sophomores, juniors and seniors. Monday, Wednesday, Friday, 9:30.

26. Modern Social Problems.

Not open to freshmen. First semester. Sec. (*a*), Tuesday, Thursday, Saturday, 8:30; Sec. (*b*), Monday, Wednesday, Friday, 12:00.

27. Principles of Sociology.

Not open to freshmen. Second semester. Sec. (*a*), Tuesday, Thursday, Saturday, 8:30; Sec. (*b*), Monday, Wednesday, Friday, 12:00.

30. Selected Modern Economic Problems.

Prerequisite: Economics, 20-21. First semester. Monday, Wednesday, Friday, 1:45.

31. Labor Problems.

Prerequisite: Economics 20-21. Second semester. Monday, Wednesday, Friday, 1:45.

40. Social Problems of the Family.

For juniors and seniors. Historical development and contemporary problems of marriage and the family. Prerequisite: Sociology 26 or Sociology 27. First Semester. Tuesday, Thursday, Saturday, 11:00.

41. Race Problems.

For juniors and seniors. History, causes and effects of immigration; methods of assimilation. The negro problem. Prerequisite: Sociology 26 or Sociology 27. Second semester. Tuesday, Thursday, Saturday, 11:00.

IX. Home Economics

ELLEN DOZIER BREWER, *Professor.*

The courses in Home Economics are cultural courses, planned to be of service to students in the home and in any situation in life. They are not intended specifically to prepare students to teach Home Economics.

10. Home Appreciation.

Elective for freshmen and sophomores in all courses. First semester. Tuesday, Thursday, Saturday, 9:30.

This course is intended primarily to help students in their adjustment to different kinds of group living. It includes a study of the modern family and its constituent parts, college relationships, responsibility for proper spending of the family income, the individual and family budget, the economics and ethical principles of dress, principles of food selection, and the use of a time schedule under varying conditions.

20-21. Cookery.

Required of sophomores majoring in Home Economics. Open to other sophomores, juniors, and seniors. One lecture and two laboratory periods (one of three and one of two hours) each week. Six semester hours credit. Lecture, Wednesday, 8:30. Laboratory, Tuesday, 1:45-3:45; Thursday, 1:45-4:45.

The aim of this course is to give a knowledge of the fundamental principles and processes involved in the preparation, preservation, and serving of foods. Some attention is given to menu-making and food costs, and opportunity is given the members of the class of serving well-balanced meals at a moderate cost.

30. Advanced Foods.

Required of juniors or seniors majoring in Home Economics. Open to other students who have completed Cookery 20-21. One lecture and two laboratory periods (one of three hours and one of two hours) per week for the first semester. Three semester hours credit. Lecture, Wednesday, 12:00. Laboratory, Monday, 11:00-1:00; Friday 1:45-4:45.

This is a course in advanced cooking and meal serving. Food composition and combination are studied in connection with the planning, preparation and serving of typical meals. Special attention is given to the economics of the food situation.

31. Dietetics.

Required of juniors or seniors majoring in Home Economics. Open to other students who have completed Cookery 20-21 and Chemistry 20-21. Two lectures and one laboratory period of two hours a week for the second semester. Five hours of work oustide of class are required. Three semester hours credit. Lectures, Wednesday and Friday, 12:00. Laboratory, Monday, 11:00-1:00.

The aim of this course is to give a knowledge of the nutritive requirements of the individual throughout the various stages of life. Typical dietaries are prepared for persons of different ages and economic conditions.

33. Home Appreciation.

Elective for juniors and seniors in all courses. Second semester. Tuesday, Thursday, Saturday, 11:00.

Subject-matter similar to that outlined under Home Appreciation 10. Method of approach and application differ to suit the needs of advanced students.

34, 35. Household Management.

Open to juniors and seniors. Tuesday, Thursday, Saturday, 12:00.

The aim of this course is the application of scientific principles to the problems of the modern home-maker. The apportionment of time and income, the efficient organization and the history of the family and its economic and social relationships are discussed.

36-37. Textiles and Clothing.

Two lectures and two laboratory periods of two hours each a week. Six semester hours credit. Lectures: Monday, Wednesday, 1:45. Laboratory to be arranged.

This course includes the study of textiles, a consideration of the economics of the clothing situation, and instruction and practice in plain hand and machine sewing, drafting of patterns, and the use of commercial patterns.

X. Latin and Greek

HELEN PRICE, *Professor.*
MARY ELIZABETH GRAYDON, *Instructor.*

6-7. Elementary Latin. Reading of simple Latin.

Open to students who offer less than two units of Latin for entrance. Monday, Wednesday, Friday, 12:00.

8-9. Prose Authors and Virgil's Æneid.

Prerequisite: Two units of Latin for entrance or Latin 6-7. Monday, Wednesday, Friday, 9:30.

10. Cicero, De Amicitia and Catullus. Prose Composition.

Prerequisite: Four units of Latin for entrance or Latin 8-9. Tuesday, Thursday, Saturday, 9:30.

11. Horace, Odes and Epodes.

For the second semester. Hours same as course 10.

*[20. Cicero's Letters. Pliny's Letters.

Sophomore-Junior elective. First semester. Two hours.]

*[22. Latin Elegiac Poetry.

Sophomore-Junior elective. Second semester. Two hours.]

*Not given 1928-1929.

*[23. Roman Private Life.

Sophomore-Junior elective. No reading knowledge of Latin required. First semester. One hour.]

*[23. Roman Religion and Philosophy.

Sophomore-Junior elective. No reading knowledge of Latin required. Second semester. One hour.]

30. Latin Comedy.

Sophomore-Junior elective. First semester. Tuesday, Thursday, Saturday, 8:30.

31. Roman Satire.

Sophomore-Junior elective. Second semester. Thursday, Saturday, 8:30.

33. History of Latin Literature.

Sophomore-Junior elective. No reading knowledge of Latin required. Tuesday, 8:30.

40. Teaching of Latin.

Senior elective. First semester. Tuesday, Thursday, 1:45. Third hour to be arranged.

41. Virgil, Georgics and Eclogues, Æneid VII-XII.

Senior elective. Second semester. Same hours as 40.

42. Roman Historians.

Junior-Senior elective. First semester. Wednesday, Friday, 8:30.

43. Lucretius.

Junior-Senior elective. Second semester. Wednesday, Friday, 8:30.

44. Sight Reading of Latin.

Prerequisite: Latin 10-11. Two hours recitation. One hour credit. Monday, Wednesday, 1:45.

*Not given 1928-1929.

45. Sight Reading of Latin.
Prerequisite: Latin 10-11. Two hours recitation. One hour credit. Second semester.

GREEK

20-21. Elementary Course.
Open to all students. Monday, Wednesday, Friday, 9:30.

30. Selections from Herodotus.
Prerequisite: Greek 20-21. Tuesday, Thursday, Saturday, 8:30.

31. Plato, Apology and Crito and Selections from other Dialogues.
Second semester. Same hours as 30.

32. Greek Literature in Translation.
First semester. Monday, Wednesday, Friday, 12:00. Epic, lyric poetry, drama.

33. Greek Literature in Translation.
Second semester. Monday, Wednesday, Friday, 12:00. History, Philosophy, and Hellenistic Literature.

34. Greek Tragedy.
Three hours a week throughout the year. Open to those who have completed Greek 30-31.

XI. Mathematics

Ernest F. Canaday, *Professor.*
Doris Tillery, *Instructor.*

10. College Algebra.
First semester. Sec. (*a*), Tuesday, Thursday, Saturday, 8:30; Sec. (*b*), Monday, Wednesday, Friday, 9:30; Sec. (*c*), Tues-

day, Thursday, Saturday, 9:30; Sec. (*d*), Monday, Wednesday, Friday, 12:00; Sec. (*e*), Monday, Wednesday, Friday, 1:45. Second semester. Monday, Wednesday, Friday, 11:00.

TEXT.—Hart.

11. Trigonometry.

First semester. Sec. (*a*), Monday, Wednesday, Friday, 11:00. Second semester. Five sections at same hours as Algebra the first semester.

TEXT.—Wentworth, Smith.

13. Solid Geometry.

Second semester. Tuesday, Thursday, Saturday, 12:00.

TEXT.—Wentworth.

20-21. Plane and Solid Analytic Geometry.

Prerequisite: Course 11. A year course. Tuesday, Thursday, Saturday, 11:00.

TEXT.—Siceloff-Wentworth-Smith.

30-31. Differential and Integral Calculus.

Prerequisite: Course 20-21. A year course. Monday, Wednesday, Friday, 8:30.

TEXT.—Granville.

40. College Geometry.

Prerequisite: Course 20-21. Second semester. Tuesday, Thursday, Saturday, 8:30.

TEXT.—Altshiller Court.

41. Theory of Equations and Advanced College Algebra.

Prerequisite: Course 20-21. First semester. Tuesday, Thursday, Saturday, 8:30.

TEXT: Fine.

42. Methods of Teaching Mathematics.

Prerequisite: Course 20-21. Counts as three hours Education. First semester. Tuesday, Thursday, Saturday, 12:00.

Two assignments per week in the text. The third period is used for discussion and reports on individual assignments of readings from mathematical history, magazines for teachers of mathematics, and mathematical topics of interest not studied in the regular courses.

TEXT.—Schultz, *The Teaching of Secondary Mathematics.*

XII. Physics, Geology, and Astronomy

J. GREGORY BOOMHOUR, *Professor.*

PHYSICS

30-31. General Physics.

For juniors and seniors. Three hours a week. Three hours lecture and recitation and two hours laboratory. Lectures, Monday, Wednesday, Friday, 9:30. Laboratory: Monday, 2:45-4:45.

This course includes a study of the elementary fundamental principles of Physics. The work consists of lectures, class demonstrations, occasional quizzes, and laboratory work based on Mechanics, Sound, Light, Heat, Magnetism, and Electricity. Special attention is given to the explanation of the phenomena of everyday life.

TEXT.—Millikan and Gale, *First Course in Physics. Laboratory Guide,* Millikan, Gale and Bishop.

ASTRONOMY

36. General Astronomy.

For juniors and seniors. Three hours a week for the first semester. Tuesday, Thursday, Saturday, 1:45.

An introductory study of the facts and principles underlying the science of astonomy. Two hours a month are given to the observation and study of constellations.

TEXT.—Todd, *New Astronomy.*

GEOLOGY

39. General Geology.

For juniors and seniors. Prerequisite: Chemistry and Biology 12-13. Three hours a week for the second semester. Tuesday, Thursday, Saturday, 1:45.

This course includes a study of the natural phenomena which affect the earth's structure and topography, and the varied changes that have taken place in plant and animal life. Two hours a month are given to field study of quarries and topography.

TEXT.—Chamberlin and Salisbury, *Introductory Geology.*

XIII. Religion

LEMUEL ELMER MCMILLAN FREEMAN, *Professor.*
WILLIAM WASHINGTON DAVIDSON, *Assistant Professor.*

10-11. The Principles of Church Efficiency.

For freshmen and sophomores. First semester. Tuesday, Thursday, Saturday, 9:30.

After a brief survey of American Baptist history and distinguishing Baptist principles, attention is directed to methods of promoting the efficiency of local churches.

The various forms of activity in the local church are studied. Attention is given to the organization and work of the W. M. U., the B. Y. P. U., the Daily Vacation Bible School and the Sunday School. Religious surveys, methods of enlistment, evangelism and the social side of church life are investigated.

12-13. Missions.

For freshmen and sophomores. First and second semesters. Monday, Wednesday, Friday, 8:30.

In this course the Biblical ground for missions, the history of missions and the various forms of Southern Baptist mission work carried on at home and abroad are studied.

20-21. Old Testament History.

For sophomores and juniors. Required that students who offer this as required work complete this course by the end of the junior year. Sec. (*a*), Monday, Wednesday, Friday, 11:00; Sec. (*b*), Tuesday, Thursday, Saturday, 12:00.

This course gives a brief survey of Old Testament History. It aims to give a knowledge of the history of the Hebrews, the religious and moral ideals of their great leaders, to discover Israel's contribution to human progress and to prepare the student to appreciate the various forms of Old Testament literature.

TEXTS.—American Standard Version of the Bible. Smyth, How We Got Our Bible.

22-23. New Testament History.

For sophomores and juniors. Required that students complete this course by the end of the junior year. (*a*), Monday, Wednesday, Friday, 9:30, (*b*), Tuesday, Thursday, Saturday, 9:30.

The Life of Christ and the History of the Apostolic Age are studied.

TEXTS.—Stevens and Burton, A Harmony of the Gospels; Robertson, Chronological New Testament.

24-25. Sunday School Pedagogy.

Tuesday, Thursday, Saturday, 11:00.

Various phases of Sunday school work are considered, among them being organization, management, aims, problems, pupil characteristics, and teaching methods. The latter part of the course involves lesson construction and observation in some of the city schools.

30. Old Testament Interpretation.

Prerequisite: Religious Education 21. First semester. Tuesday, Thursday, Saturday, 8:30.

Selections from the prophetical writings are used in the course.

31. New Testament Interpretation.

Prerequisite: Religious Education 23. Second semester. Tuesday, Thursday, Saturday, 8:30.

*[32. Old Testament Interpretation.

Prerequisite: Religious Education 21. First semester. Monday, Wednesday, Friday, 12:00.

Selection from the poetical writings of the Old Testament are used in this course. Considerable time is spent on the Book of Job.]

*[33. New Testament Interpretation.

Prerequisite: Religious Education 23. Second semester. Monday, Wednesday, Friday, 12:00.]

34. Hebrew Institutions and Ideals.

Open to juniors and seniors. First semester. Monday, Wednesday, Friday, 1:45.

This course is intended to render the scriptures more intelligible to the student and to give a greater appreciation of and love for the Bible through an acquaintance with the political, social, moral, and religious institutions and ideals of the Hebrew People.

The course will consist mainly of lectures and assigned readings. Prerequisite 20 and 21, or its equivalent.

35. Baptist History.

Second semester. Monday, Wednesday, Friday, 1:45.

In this course the origin, growth and fundamental ideals of the Baptist people are investigated.

TEXT.—Vedder, A Short History of the Baptists.

*[40. Pre-Reformation Church History.

This course covers the history of Christianity from the close of the Apostolic Age to the time of the Reformation. After a survey of the field covered by the course, attention is given to the influence of outstanding persons and the growth of ecclesiastical institutions. Lectures, parallel reading and class discussion.]

*[41. Church History from the Beginning of the Reformation to the Present.

The influences leading to the Reformation and its religious, political, moral, and intellectual results as considered. Religious

*Not given 1928-1929.

development from the Reformation to the present is traced, special attention being given to the rise of the principal denominations and the influence of representative leaders.]

*[42. Theism.

For juniors and seniors.

The various arguments for the existence of God are considered, and an effort is made to understand philosophically the relation between God and the world. Lectures, parallel reading, and class discussion.

*[43. Comparative Religion.

For juniors and seniors.

The most important religions of the past and present are studied with a view to understanding their principal teachings and influence.

44. Christian Ethics.

For juniors and seniors. First semester. Monday, Wednesday, Friday, 11:00.

The moral principles of Christianity are studied with reference to present-day social problems.

45. Present-day Religious Problems.

For juniors and seniors. Second semester. Monday, Wednesday, Friday, 11:00.

Several of the most important tendencies of religion are studied. Opportunity is given for considerable reading.

*Not given 1928-1929.

School of Art

Ida Isabella Poteat, *Professor.*
Mary H. Tillery, *Associate Professor.*

The system of instruction seeks to develop originality and encourage the individuality of the student. Art and Nature are brought together in a practical and critical way. A club, which meets once in two weeks, gives the students an opportunity to know what is being done in the world of art at the present time.

No student will be permitted to register in the School of Art for less than one-quarter of a year, or one-half semester.

Admission and Conditions

For admission to the freshman class a candidate must offer fifteen units of the entrance requirements for the A.B. degree. For a detailed description of these courses, see page 33. A unit represents four one-hour recitations or five forty-five minute recitations a week throughout a secondary school year, and is estimated to be equivalent to one-fourth of the work in one year in the high school.

Every candidate for a diploma in Art must offer:

English	3 units
French or German or Latin	2 units
*Elective	10 units
Total	15 units

*Any required or elective subject allowed for entrance to the A.B. course may be offered (see page 32).

Conditioned Students

Freshmen must offer fifteen units and are not allowed any conditions. Members of other classes may have conditions not exceeding six semester hours. No student will be classed as a junior or senior who is conditioned in her major course.

Requirements for Graduation

Students who have satisfactorily completed the course in the School of Art and who have also completed 72 semester hours of literary work in addition to the fifteen units offered for entrance, will be entitled to a Diploma of Graduation in the School of Art.

Outline of Course for Diploma in Art

Freshman Year

Subjects	Semester Hours	Total Hours Per Week
†Studio Work:		
Freehand drawing in charcoal from geometrical solids, vases, fruits, foliage and flowers		12
Color analysis and values		
Flat washes in watercolor		
Modeling in clay		
Perspective in pencil drawings and pastel		
*English 10-11	6	9
‡Latin 0 or ‡French 10-11 or ‡German 10-11	6	9
History 16-17	6	9
Electives	6	9
Total hours of work each week including preparation		48

*One hour of recitation is supposed to require two of preparation.

†When the head of the department deems it advisable, she may require a student to reduce the number of studio hours and increase her literary work by an equivalent amount.

‡Students will continue the foreign language offered for entrance.

Sophomore Year

Subjects	Semester Hours	Total Hours Per Week
†Studio Work:		
Elementary antique		
Still-life painting		
Original designing		
Outdoor sketching	----	18
Perspective		
Composition		
*English 20-21	6	9
*History 22-23	6	9
*Electives	6	9
Total hours of work each week, including preparation	----	— 45

Junior Year

†Studio Work:		
Advanced antique		
Still-life painting		
Illustration and composition		
Advanced modeling	----	21
Life drawing		
Landscape painting		
*Art History 30-31	4	6
Religious Education 30-31	6	9
*Physiology (1st semester)	6	9
*Electives		
Total hours of work each week, including preparation	----	— 45

*One hour of recitation is supposed to require two hours of preparation.

†When the head of the department deems it advisable, she may require a student to reduce the number of studio hours and increase her literary work by an equivalent amount.

Senior Year

†Studio Work:		
Painting from still life in oil, water-color and pastel Painting from the head and draped life model Landscape painting in all mediums Applied design Original Composition; normal work	....	21
*Art History 40-41	2	3
‡*Electives	12	21
Total hours of work each week, including preparation	....	— 45

HISTORY OF ART

30-31. History of Art.

Required of juniors. Elective for A.B. students. Prerequisite: English composition 10-11 and History 22-23. Wednesday, Friday, 2:45.

Texts.—Gardner, *Art Through the Ages;* Reinach, *Apollo.*

40-41. Advanced History of Art.

Required of seniors. Elective for A.B. students. Prerequisite: History of Art 30-31. One hour a week for a year. Hour to be arranged.

An intensive study of selected subjects and periods in Art, with lectures, discussions, and special history papers.

ART EDUCATION

36-37. Principles of Art Education.

Elective for all students. Two hours a week for a year and counts two semester hours. Wednesday, Friday, 8:30.

The following course is offered for those who are expecting to teach in the public schools; for those who wish to know something

*One hour of recitation is supposed to require two hours of preparation.
‡Those expecting to teach are advised to elect Education.

of the theory and practice of design as related to the home and the trades; and for those who wish to cultivate an appreciation of the principles of beauty as seen in nature and in the fine arts.

Art students may substitute this course for an equivalent part of the work of the senior year.

First Semester:

1. Composition in line and mass; space arrangement; principles of rhythm, balance, emphasis, and unity; grade work for first and second years, based on the Prang System of Art Education; problems.

2. Theory, relations, and harmony of color; color as to hue, value, intensity and luminosity; color applied to interior decoration; grade work for third and fourth years; an elective craft; problems.

Second Semester:

*3. Composition, free-hand drawing, perspective; an elective craft; grade work for fifth, sixth, and seventh years; problems.

4. Occasional lectures, continuing through the year; a study of some historic masterpiece as related to our present-day problems; an elective craft; poster-making.

5. Problems for high school work.

46-47. Principles of Art Education.

Elective for Art students. Two hours a week for a year and counts two semester hours. Hours of recitation to be arranged.

A course in methods of instruction; a study of composition problems in harmony, rhythm, balance, and unity adapted to the grades and the high schools; the study of art needs of the community and State. This course requires thirty hours of practice teaching, and observation in city schools.

School of Music

Aim and Equipment

The school aims at the production of intelligent musicians of liberal culture in the various departments of work. Since it is generally recognized that in order to have a broad and thorough knowledge of the science and appreciation of music, one must also be trained along other lines, a literary requirement for entrance and also for graduation is made, in addition to the special music and theoretical work.

The school is equipped with forty upright pianos, four grand pianos, one pedal piano, and a large three manual electric organ, making a through equipment for technical and artistic teaching.

Admission to Music Classes

A. Literary requirements.

B. Musical and technical requirements.

A. *Literary requirements.*

For admission to the freshman class a candidate must offer fifteen units of the entrance requirements for the A.B. degree. For a detailed description of these courses, see page 33. A unit represents four one-hour recitations of five forty-five minute recitations a week throughout a secondary school year, and is estimated to be equivalent to one-fourth of the work in one year in the high school.

Every candidate for a diploma in music must offer:

English	3 units
French or German	2 units
*Elective	10 units
Total	15 units

*Any required or elective subjects allowed for entrance to the A.B. course may be offered (see page 32); also a half-unit or a unit in the Theory of Music will be accepted, according to the amount of time given to the work.

B. *Musical and technical requirements.*

Students are graded in Music according to the quality as well as to the quantity of work done; therefore, on entering they will be classified only tentatively until the value of their entrance Music can be determined. They will be assigned to teachers according to the grade of work which they are capable of doing. No student will be admitted to the freshman music class unless she can play faultlessly all major and minor scales. Resident students may study only with teachers engaged by the College.

Piano

The following is suggested as preparatory for entrance into College freshman work.

Arm and hand and wrist foundation work; hand and finger action combined with the proper use of the wrist and arm.

Scales: All major and minor scales in one octave, separate hands; arpeggios in major and minor triads, alternating hands, ascending in first position, descending in second position.

Studies suggested: Duvernoy, *Op. 176*, 2 books; Köhler, *Op. 218* and *Op. 163;* Gurlitt, *197:* Mrs. Virgil, *Melodious Studies*, 2 books.

Pieces suggested: Dennée, *Petite Valse;* Gurlitt, *The Fair;* Neidlinger, *Water Sprites;* Pfeffercorn, *Cradle Song;* Ambrose, *Slumber Song;* Gurlitt, *Song Without Words, Morning Song:* Reinecke, *Evening Peace, Barcarolle, At Sunset, Melody;* Rummell, *Romance;* Rogers, *Courtly Dance;* Thomé, *Remembrance, Cradle Song.*

Scales: Further development of technical work; all major and minor scales, two octaves, one and two notes to M.M. 60; triads and dominant seventh arpeggios, alternating hands.

Studies suggested: Köhler, *Op. 242* and *Op. 171;* Burgmüller, *Op. 100;* Gurlitt, *Op. 198.*

Sonatina: Clementi, *Sonatina in C Major No. 1* or it equivalent required.

Pieces suggested: Heller, *L'Avalanche, Curious Story;* Schumann. *Album for the Young;* Gurlitt, *Wanderer's Song;* Lynes, *Rondoletto, Fairy Story, Hunting Song.*

Scales: Further development of technical work; all major and minor scales, one, two, and four notes to M.M. 60; dominant and diminished seventh arpeggios.

Exercises: Wolff, *Der Kleine Pischna.*

Bach: First Year Bach, arranged by Foote.

Studies: *Köhler *Op. 50:* Foote, *First Year Handel;* Gaynor, *Pedal Studies;* Heller, *Op. 47;* *Brauer, *Op. 15;* Gurlitt, *Op. 146.*

Sonatinas by Diabelli, Clementi, Kuhlau, Bertini, and others.

Pieces suggested: Mayer, *Butterflies;* Tschaikowsky, *Song of the Lark;* Grieg, *Patriotic Song;* von Wilm, *Drolleries;* Scharwenka, *Barcarolle;* Handrock, *Scherzina, Op. 64.*

Scales: Technical work continued; *all scales, major and minor, harmonic, in four octaves, four notes to M.M. 80, parallel motion; all arpeggios.

Exercises: *Wolff, *Der Kleine Pischna.*

Studies suggested: *Duvernoy, *Op. 120;* Bertini, *Op. 100;* Czerny, *Op. 636;* Jensen, *25 Piano Studies:* Heller, *Op. 46;* Gurlitt, *Op. 54.*

Bach: Little Preludes.

Sonatas or Sonatinas suggested (one required); Mozart, *Sonata in C Major;* Beethoven, *Sonata in G Minor, Op. 49;* Clementi, *Sonatina in D Major.*

Pieces suggested: Handel, *Courante* (Foote); Heller, *Il Penseroso;* Jensen, *Elfin Dance;* Schytte, *Youth and Joy;* Lack, *Cabaletta;* Chaminade, *Gavotte;* Dennée, *Tarantelle;* Grieg, *Album-leaf in A Major* and in *E Minor.*

Organ

An acquaintance with the piano keyboard and a facility in sight-reading are necessary before beginning organ. Those who contemplate taking work in this department should consult with the dean. Students who take their diploma in Organ must do three years of work in this department after having completed and been examined in the freshman work in Piano; therefore, the entrance requirements are the same as those for Piano. (See page 86.)

Violin

First Year:

Correct position of violin and bow; a theoretical and practical knowledge of the first position; all major and minor scales in one octave; various rhythmical and staccato bowings.

Books suggested: Hersey, *Modern Violin Method;* de Bériot, *Violin Method;* Lamoureux, *Violin Method.*

*No one will be admitted to the freshman class unless she can play faultlessly all major and minor scales.

Etudes suggested; Wolfhardt, *Etudes;* Samie, *Etudes Mignonnes;* St. George, 30 *Short Etudes;* Dancla, *One Octave Exercises.*

Pieces suggested: Short pieces by Jean Conte, Bloch, Gustave Stube, Lange, and others.

Second Year:

Theoretical and practical knowledge of all positions; all major and minor scales in two octaves; staccato and saltato bowings.

Books suggested: Hrimaly, *Scale Studies.*

Etudes suggested: Kayser, *36 Etudes;* Meerts, *Elementary Studies.*

Concertos suggested: Seitz, *Pupil's Concertos, G Major, No. 2.*

Pieces by Hermann, Bohm, Dancla, Hollander, and others.

In addition to the entrance requirements in Violin, freshmen are required to offer in Piano the same entrance work as those majoring in Piano.

Voice

Students wishing to take their diploma in Voice must offer the same entrance work in Piano as those majoring in Piano. The Voice work of students who cannot meet the entrance requirements will be rated as preparatory.

Theory

A knowledge of notation; the formation of major and minor scales, and of major and minor triads; relative keys, simple time, tonality; and intonation.

Conditioned Students

Freshmen must offer fifteen units and are not allowed any conditions in literary subjects. Freshmen must remove all conditions in practical Music by the end of the first semester.

Sophomores may have conditions not exceeding three hours, but only a slight condition in practical music will be allowed. Sophomores must remove all conditions in practical Music by the end of the first semester.

Juniors and seniors may be conditioned to the extent of three hours in their theoretical and literary work, but no student will

be rated as a junior or senior if conditioned in the department in which she majors.

Irregular Students

Those who cannot meet the entrance requirements in practical Music, but who offer fifteen entrance units, including three in English and two in French or German, may be classed as irregular students in Music.

Requirements for Graduation

To be entitled to a diploma from the School of Music, the student, in addition to the fifteen units offered for entrance, must have satisfactorily completed the course in Piano, Organ, Violin, or Voice, the required theoretical and literary courses, the required number of electives (see courses outlined, page 94, for Diploma in Music), and must have given a public recital of standard works from memory in a creditable and artistic manner. Graduates in Organ, Violin, and Voice must have completed and been examined on the sophomore work in Piano.

Each music student is required to take approximately forty-five hours of work a week. This is the equivalent of the number of hours assigned the students in the A.B. course, where it is rated as fifteen hours of recitation and thirty hours of preparation. No student may take more than forty-eight hours of work a week, except by action of the faculty.

During the regular examination week at the end of each semester all students studying in the School of Music, except mature nonresident students registered for music only, will take an examination before the College Music teachers. Those taking Preparatory Music will have an examination before the instructors in that department and the director.

Public School Music

In order to meet the demand for well-equipped public school music supervisors, Meredith College offers a four-year course leading to a diploma in this subject.

The aim of this course is to train the student in subject-matter, to bring her to an appreciation of the general conditions to be found in the school room, and to prepare her to meet, in an efficient manner, the supervisor's problems from the primary grades through the high school.

Students' Recitals

Students' recitals are held every Thursday at four o'clock, All music students are required to attend, and to take part in them when requested to do so by their teachers.

Freshmen and sophomores in all departments will appear in recital at least once each semester. However, freshmen in Voice may be excused the first semester at the discretion of the instructor. Juniors will be heard twice each semester; seniors, at the discretion of their major professors. Preparatory students and college students not majoring in Music will be required to appear once a year.

Only graduates and unconditioned seniors may give individual recitals. Those completing merely the work in Piano, Voice, Organ, or Violin, but who have not taken the theoretical and literary work outlined in the course of study leading to a Diploma in Music, may appear in college programs only in groups of three as advanced students.

All students' recitals are under the supervision of the director, who will arrange the programs with the teachers whose students are to take part in them.

Concerts

The students have frequent opportunities of hearing noted artists in concert, which is of incalculable benefit to those pursuing a musical education. Music students are required to attend all concerts given under the auspices of the College.

Recitals, which are free to all students, are given at intervals during the session by members of the Music faculty.

Music Supplies

Music students are expected to deposit a sum of money at the beginning of the session sufficient to pay for music supplies used. Students should deposit $5.00. Music supplies will be under the direction of the College, and may be had from the secretary at her office hours. No music will be charged to students.

Outline of Course for Diploma in School of Music

Freshman Year

Subjects	Semester Hours	Total Hours Per Week
English 10-11	6	9
*†French or German	6	9
*History 16-17	6	9
Theory 10-11	2	4
Recitals		1
Two half-hour music lessons each week		1
‡Practice		15
Total hours of work each week, including preparation		— 48

Sophomore Year

*English 20-21	6	9
*†French or German	6	9
*Harmony 20-21	4	6
Sight-reading and Dictation 26-27	4	6
Recitals		1
Two half-hour music lessons each week		1
‡Practice		15
Total hours of work each week, including preparation		— 47

*Each hour of recitation is supposed to require two hours of preparation.

†French or German must be continued in college two years, unless French 10-11 or German 10-11 is completed during the freshman year.

‡Students majoring in Organ practice one or two hours daily; the rest of their practice hours are in Piano.

‡Freshmen and sophomores in Voice practice only one or two hours daily in this subject; the remainder of their practice hours are in Piano, the freshman work of which is to be completed by the end of the sophomore year.

Junior Year

Subjects	Semester Hours	Total Hours Per Week
Analysis 30-31	2	3
Harmony 30-31	4	6
Music History 30-31	4	6
Music Pedagogy 30-31	2	3
Religious Education 30-31	6	9
Ensemble 30-31		1
Recitals		1
Two half-hour music lessons each week		1
†‡Practice		20
Total hours of work each week, including preparation		— 48

Senior Year

Harmony 40-41	4	6
Music Pedagogy 40-41	2	3
*Electives	6	9
Chamber Music 40-41		1
Interpretation 40-41		1
Recitals		1
Two half-hour music lessons each week		1
†‡Practice		20
Total hours of work each week, including preparation		— 42

*Electives may be chosen from any required or elective subject in any department. Those expecting to teach are advised to elect Education.

†Students majoring in Organ practice two hours daily; the rest of their practice hours are in Piano.

‡Juniors and seniors majoring in Voice practice two hours daily. The other hours are devoted to Piano.

Outline of Course for Diploma in Public School Music

Freshman Year

Subjects	Semester Hours	Total Hours Per Week
English 10-11	6	9
*†French or German 10-11	6	9
*History 16-17	6	9
Public School Music 10-11	2	4
Recitals		1
Two half-hour piano lessons each week		1
‡Practice		15
Total hours of work each week, including preparation		— 48

Sophomore Year

*English 20-21	6	9
Public School Music 20-21	4	6
*Harmony 20-21	4	6
Sight-Reading and Dictation 26-27	4	6
Ensemble 30-31		1
Recitals		1
Two half-hour piano lessons each week		1
‡Practice		18
Total hours of work each week, including preparation		— 48

*Each hour of recitation is supposed to require two hours of preparation.

†French or German must be continued two years in college, unless French 10-11 or German 10-11 is completed during the freshman year.

‡Students majoring in Organ, practice one or two hours daily; the rest of their practice hours are in Piano.

‡Freshman and sophomores in Voice practice only one or two hours daily in this subject; the remainder of their practice hours are in Piano.

Junior Year

Analysis 30-31	2	3
Harmony 30-31	4	6
*Music History 30-31	4	6
Public School Music 30-31	4	6
Music Pedagogy 30-31	2	3
*Psychology, 1st semester	3	9
*Education, 2d semester	3	9
†Electives	3	6
Recitals		1
Two half-hour voice lessons each week		
‡Practice		5 to 6
Total hours of work each week, including preparation		46 to 47

Senior Year

Education	6	9
Harmony 40-41	4	6
Public School Music 40-41	4	6
Music Pedagogy 40-41	2	3
Religious Education 30-31	6	9
College Choir		1
Recitals		1
Two half-hour voice lessons each week		1
‡Practice		9
Total hours of work each week, including preparation		45

*Each hour of recitation is supposed to require two hours of preparation.

†French or German must be continued in college two years, unless French 10-11 or German 10-11 is completed during the freshman year.

‡Music students taking work in the college choir may count the time as one of the maximum number of weekly practice hours.

SCHEDULE OF RECITATIONS, SCHOOL OF MUSIC

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
8:30		English 10-11 English 20-21	Analysis 30-31	English 10-11 English 20-21		English 10-11 English 20-21
9:30	History 16-17 Public School Music 30-31	French 10-11 Public School Music 40-41	History 16-17 Public School Music 30-31	French 10-11 Public School Music 40-41	History 16-17 Public School Music 30-31	French 10-11 Public School Music 40-41
11:00	Public School Music 20-21	Harmony 20-21	Music Pedagogy 30-31	Public School Music 46-47	Harmony 20-21	Public School Music 20-21
12:00		Harmony 40-41 Sight Reading 26-27	Harmony 30-31 Music Pedagogy 40-41	Public School Music 46-47	Harmony 40-41 Sight Reading 26-27	Harmony 30-31
1:45	Music History 30-31	Theory 10-11	Violin Ensemble Interpretation 40-41	Music History 30-31 Public School Music 20-21	Piano Ensemble 30-31 Theory 10-11	
2:45		Public School Music 10-11		Choir Practice	Public School Music 10-11	
4:00				Recital		
5:00						

*Theoretical Department

DINGLEY BROWN, *Professor.*
MAY CRAWFORD, *Professor.*
LOUISE OWSLEY, *Professor.*
CHARLOTTE ELIZABETH ARMSTRONG. *Professor.*

Theory

10-11. Theory and Sightsinging (Solfeggio).

Required of freshmen. Two hours of class work and two hours of preparation a week. Tuesday, Friday, 1:45. Two semester hours credit.

First semester: Notation; study of diatonic intervals; major and harmonic minor scales; simple times; accent and rhythm; clefs; triads, both major and minor.

Interval and melody writing by dictation; recognition of major and minor triads by ear.

Second semester: Chromatic intervals; chromatic and melodic minor scales; compound time; diminished and augmented triads; music terminology; transposition, more advanced rhythm.

More advanced melody writing by dictation; continuation of chromatic intervals and traids.

Sight-singing exercises in different rhythms and melody sight-singing; practice in beating time and all other essentials that precede the study of harmony.

Harmony

20-21. Harmony.

Required of sophomores. Elective for A.B. students. Tuesday, Friday, 11:00.

First semester: Intervals, triads and their inversions; progressions of parts; dominant seventh chord; perfect and plagal cadences, both written and played; harmonization of simple melodies in four parts, open score.

Second semester: Simple counterpoint, all five species, in two and three parts, open score, using all clefs.

*Maximum credit allowed toward the A.B. degree is twelve semester hours.

30-31. Harmony.

Required of juniors. Elective for A.B. students. Wednesday, Saturday, 12:00.

First semester: Simple counterpoint in four and five parts, all five species; also combination of species and points of imitation.

Second semester: Fundamental and secondary discords; dominant seventh; major and minor ninth; major and minor eleventh; writing simple original melodies.

40-41. Harmony.

Required of seniors. Tuesday, Friday, 12:00.

First semester: Major and minor thirteenth; chromatic and mixed discords. All cadences, sequences, suspensions, pedal points; modulations, both written and at the keyboard. This course includes a study of the physical theory of sound.

Second semester: Writing original melodies, and harmonizing same; canon and fugue.

Analysis

30-31. Musical Form and Analysis.

Required of juniors. Elective for A.B. students. Wednesday, 8:30.

Elements of musical form from the motive and primary to the analysis of important types of classic and modern music with special reference to the sonata as the type of the perfect form.

Composition

30-31. Composition.

Elective for juniors and seniors. One hour a week for a year.

Original composition in the forms of the classic period; Minuet, Gavotte, Bourrée, Rondo, Sonatina, Sonata; writing of songs, anthems, and other vocal compositions.

40-41. Instrumentation.

Open to students who have completed Composition 30-31. One hour a week for a year.

A thorough and practical study of all the instruments of the modern orchestra; the reading of orchestral scores; transposition at sight of any phrase into the key and setting (clef) needed for any given instrument; arranging of piano compositions for (*a*) string orchestra, (*b*) full orchestra, (*c*) for choral use; the arranging of orchestral scores for piano for two hands, four hands, and eight hands.

History of Music

30-31. History of Music.

Required of music juniors. Elective for A.B. students. Wednesday, Saturday, 11:00. Prerequisite: English Composition, 10-11 and History 10-11.

First semester: A detailed and intensive study of the history of Music from primitive times to the end of the 16th century.

Second semester: Continued study from the beginning of the 17th century to the present time, with a critical analysis of instrumental and vocal masterpieces of all periods.

TEXT.—W. S. B. Matthews, *History of Music.*

Music Pedagogy

30-31. Music Pedagogy.

Required of juniors. This work does not require preparation. Wednesday, 11:00.

Methods of teaching to children notation, piano technique, elements of theory, rhythm, ear training. Material for beginners of different ages.

40-41. Music Pedagogy.

Required of seniors. Wednesday, 12:00.

Continuation of the work of the junior year, with special reference to class work; methods of presenting major and minor scales and triads, dominant seventh and diminished chords; lectures on general aspects of piano teaching; a systematic study of teaching material; means and methods of correcting mistakes in technique, intonation and rhythm.

Students taking this work do two hours of practice teaching each week under the direct supervision of the instructor.

Public School Music Methods

10-11. Public School Music, Sight Reading and Dictation.

Required of freshmen in Public School Music. Elective for other students. Tuesday, Friday, 2:45.

First semester: Recognition of one sound to a beat; two or more beats to a sound; note values and rest values with application of Latin Syllables; dictation and sightreading of single tonal and rhythmic groups; interval study; changeable do exercises; application of all these problems in sightreading; sequential studies.

Second semester: Two tones to one beat; six part measure; parallel measure study; dotted beat note; rhythm drills; study of chromatics; triad study, introducing part singing.

20-21. Public School Music, Methods and Materials.

Required of sophomores in Public School Music. Elective for other students.
Monday, Thursday, 11:00.

First semester: Training of singers and non singers; care and use of the child's singing voice; intonation; rote songs; qualifications, how to teach them; class and individual singing; tonal development; key signatures; time signatures; meter; sight reading.

Second semester: Rhythm development; systematic ear training; more sight reading; special study of diatonic and chromatic intervals; oral, tonal and written dictation; correct vocal habits established; more difficult intervals; repetition of problems involved; more advanced sight reading according to ability of pupils.

26-27. Public School Music, Sight Reading and Dictation.

Required of sophomores in Public School Music. Elective for other students. Tuesday, Friday, 12:00.

First semester: Visualization of rhythms, melodies; duple, triple and quadruple time; duplet, triplet; dictation and sight reading, including above problems.

Second semester: Building of major and minor scales; dominant seventh; modulation; compound duple, triple and quadruple time.

30-31. Public School Music, Methods and Materials.

Required of juniors in Public School Music. Elective for other students. Four semester hours credit. Monday, Wednesday, Friday, 9:30.

First semester: Special study of diatonic and chromatic intervals; new meter problems; difference of major and minor scales; part singing.

Second semester: Two, three and four tones to a beat introduced by contrast; more advanced oral and written dictation; creative melodies presented; terminology.

40-41. Public School Music, Methods and Materials.

Required of seniors in Public School Music. Elective for other students. Four semester hours credit. Tuesday, Thursday, Saturday, 9:30.

First semester: Advanced study of all chromatics, triads and their inversions; study of all clefs both in writing and in singing; rhythmic problems, such as compound meter, duplets, triplets and mixed rhythms, syncopation; building scales by tetrachords; four part singing of discords and their resolutions.

Second semester: Dictation of long phrases; two part writing; appreciation and interpretation of four-part songs.

Methods and problems of music instruction in the high school. More advanced sight and part singing. All chromatic and diatonic intervals, all rhythmical problems; formation and conducting of school choruses; the necessity for music study in public schools; supervision; relation of supervisor to other teachers, the superintendent and to the community.

46-47. Public School Music, Practice Teaching and Observation.

Required of seniors majoring in Public School Music. Two hours a week for a year.

Teaching and observation in public schools. Teaching of dictation and sight reading in Course 10-11.

Ensemble Playing

30-31. Ensemble.

Required of juniors. Friday, 1:45.

Four- and eight-hand arrangements of the simpler overtures and symphonies of the classical masters, with the addition of stringed instruments, are studied. Ensemble is valuable in that it cultivates self-control, proficiency in sight reading, steadiness of rhythm, and quick adjustment to the artistic needs of the moment.

40-41. Chamber Music.

Required of seniors. Wednesday, 7:45-8:45 p.m.

One of the chief advantages which a School of Music offers is the opportunity for advanced ensemble playing. The course comprises a practical study of the classic and modern works of Chamber Music from the easy sonatas by Haydn and Mozart to the more advanced forms of Chamber Music, such as trios and quartets by Beethoven, Mendelssohn, Schubert, Brahms, and others.

Classes are organized as follows: (1) Chamber Music for piano and stringed instruments, 1 hour per week; (2) String quartet class, 1 hour per week.

Interpretation Class

40-41. Interpretation.

Required of seniors. Wednesday, 1:45.

The aim of this class is to enable students to understand and interpret the work of all periods and styles through a knowledge of the æsthetic principles involved in their development. In order to understand the real thoughts and emotions of musical compositions it is necessary to make a detailed study not only of the life and character of the composer, but also of the forms of expression peculiar to him and to his time. Special attention is given to the study of musical ornamentation, appoggiatura, acciaccatura, turns, mordents and trills. Compositions studied by different members of the class are analyzed, and thus all the class gain a wider knowledge of musical literature than each alone is able to acquire.

Chorus and Choir Training

1. Chorus and Choir Training.

Required of Music students with good singing voices, and open to other students with good singing voices. Thursday, 2:45.

The college choir is composed of approximately seventy-five voices. The best music, consisting of hymns, anthems, and choruses, is studied. The choir leads the music in chapel exercises, besides being heard occasionally in musical services Sunday afternoon, and on other public occasions.

Department of Piano

Dingley Brown, *Professor.*
May Crawford, *Professor.*
Martha Galt, *Professor.*
Kathryn Mildred Carey, *Instructor.*
Mildred Elizabeth Wiggin, *Instructor.*

1. Freshman.

Scales: Major and both forms of minor, similar and contrary motion; also two, three and four to one. 1, 2, 4, at M.M. 100.

Arpeggios: Major and minor triads; first and second position; 1, 2, and 4 at M.M. 72. Dominant and diminished sevenths; similar motion. 1 and 3 at M.M. 100. Trills 4 at M.M. 100. Octaves 1 and 2 at M.M. 100.

Technique: Provided and applied according to the needs of the individual student.

Etudes: Czerny, Op. 299; Biehl, *12 Melodious Studies;* Heller, *Op. 46;* Loeschhorn, *Op. 66.*

Bach: Two-part Inventions (8 required).

Sonatas: Haydn, *D Major; E Minor and F;* Mozart, *F Major;* Clementi, *D Major.* Any other sonatas of the same grade accepted.

Pieces: The easier *Songs Without Words* by Mendelssohn; Grieg's *Album Leaves,* and pieces of similar difficulty.

2. Sophomore.

Scales in eighths, note against note, 4 at M.M. 120. In thirds, sixths, and tenths, 4 at M.M. 100.

Arpeggios: Major and minor triads, similar motion in sixths, eighths and tenths, 4 at M.M. 80. Dominant and diminished sevenths 3 at M.M. 138. Octave major scales 4 at M.M. 72. Trills 4 at 138.

Technique: Enlarged so as to meet all requirements of the grade.

Etudes: Czerny, *Op. 299*, continued; Cramer, selected studies; Heller, *Op. 45;* Loeschhorn, *Op. 67, Bk. 1; Low Octave Studies;* Bach, *Three-part Inventions* (8 required).

Sonatas: Mozart, *In D;* Beethoven, *Op. 14, Nos. 1 and 2; Op. 2 No. 1*, and others of like difficulty.

Pieces: Rheinberger, *Ballade in G Minor;* Raff, *La Fileuse;* Grieg, *Op. 43;* Rubinstein, *Romance;* Seeboeck, *Gondoliera;* MacDowell, *Woodland Sketches.*

3. Junior.

Scales: First semester: In eighths note against note 4 to M.M. 144. In thirds, sixths and tenths, two, three and four to one. Scales in double thirds will be studied during the second semester.

Technique: Trills 4 to M.M. 152; Octave scales 4 to M.M. 92; Dominant seventh arpeggio 4 to M.M. 132.

Etudes: Clementi, *Gradas ad Parnassum;* Haberbier, *Op. 53;* Jensen, *Op. 32;* Loeschhorn, *Op. 67, Bks. 2 and 3;* Heller, *Op. 16;* Kullak, *Op. 48, Bk. 2.*

Bach: Well-tempered Clavichord.

Sonatas: Beethoven, *Op. 10, Nos. 1, 2, 3; Op. 26; Op. 27;* or others of same grade.

Pieces: Chopin, *Waltzes; Polonaises;* Schubert, *Impromptus;* Schumann, *Bird Prophet*, and modern works of the same grade of difficulty.

4. Senior.

Scales: Continued in double thirds at increased tempo; also double sixths, both major and minor. Technical work continued.

Etudes: Selected from Moscheles, *Op. 70;* Bennett, *Op. 11;* Chopin; Thalberg; Rubinstein.

Bach: Well-tempered Clavichord.

Sonatas: Beethoven; Brahms; Grieg; Schumann.

Pieces: Liszt, *Liebestraum;* Chopin, *Ballades G Minor* and *A Flat; Impromptu A Flat; Scherzo B Flat Minor;* Rubinstein, Fourth and Fifth *Barcarolle*, and others of the same grade, both ancient and modern.

5. Teachers Course.

A study of the methods of preparatory piano instruction, including technical training and a thorough study of Etudes, Sonatinas and Compositions used in the earlier grades.

Practical application of all technical problems will be made to studies and pieces.

Particular attention given to sight reading.

Each student to teach one pupil throughout her Junior and Senior year under the supervision of the instructor.

A recital of standard classical and modern works to be given.

Department of Organ

DINGLEY BROWN, *Professor*

1. *Freshman.

Scales: Major and both forms of minor, similar and contrary motion; also two, three, and four to one.

Arpeggios: Major and minor triads; dominant and diminished sevenths; similar motion.

Technique: Provided and applied according to the needs of the individual student.

Etudes: Czerny, *Op. 299;* Biehl, *12 Melodious Studies;* Heller, *Op. 46;* Loeschhorn, *Op. 66.*

Bach: Two-part Inventions (8 required).

Sonatas: Haydn, *D Major; E Minor,* and *F;* Mozart, *F Major;* Clementi, *D Major.* Any other Sonatas of the same grade accepted.

Pieces: The easier *Songs Without Words* by Mendelssohn; Grieg's *Album Leaves,* and pieces of similar difficulty.

2. †Sophomore.

Pedal technique established; organ touch; Clemmens, *Organ School,* Book 1; Stainer, *Organ School;* Horner, *Pedal Studies;* Whiting, *Pedal Studies for Beginners.*

Bach: Easy Preludes and Fugues; Choral Preludes; Hymn Playing. Easier pieces by Guilmant, Batiste, Lemare, Rogers, and others.

*As students who take their diplomas in Organ must do three years in the department after having completed the freshman work in Piano, the freshman year will be devoted to Piano, and the regular work in Organ will begin with the sophomore year.

†As graduates in Organ must have completed and been examined on sophomore Piano, students will continue their piano work after the freshman year, with at least one lesson a week.

3. Junior.

Studies: Nilson, *Pedal Studies;* Dudley Buck, *Pedal Phrasing Studies;* Bach, *Little Preludes* and *Fugues.*

Selections from Handel, Rheinberger, Guilmant, Dubois, and other standard composers.

Transposing hymn tunes at sight; modulation for church use; accompanying solos and choruses; registration.

4. Senior.

Bach: Greater Preludes and *Fugues.* Sonatas and other compositions of Handel, Mendelssohn, Rheinberger, Guilmant, Widor, Rogers, Dubois, Saint-Saëns.

Adaptation of piano and orchestral scores for organ; transposition; sight reading; accompanying.

Department of Violin

CHARLOTTE ELIZABETH ARMSTRONG, *Professor*

1. Freshman.

Scales: Major and minor scales in three octaves; all legato and staccato bowings. *Methods for Violin,* Nicholas Laoureaux.

Exercises: Dancla, *Daily Exercises,* Wolfhardt, *Melodious Studies,* 3d position; Sevcik, *Violin Technic, Books I and II;* exercises and double stops.

Etudes: Kayser, *Etudes, Books II and III;* Mazas, *Etudes Speciales.*

Pieces suggested: Ortmans, *Concerto, D Major;* Sitt, *Student Concertos;* Schubert, *Sonatinas;* Kriens, *Suite;* Accolay, *Concertos,* or studies and pieces of similar difficulty.

2. Sophomore.

Scales: Scales and Arpeggios in three Octaves; Halir, *Preparatory Scale Studies.*

Exercises: Sevcik, *Books II and III;* exercises in thirds.

Etudes: Dont, *24 Etudes;* Léonard, *La Petite Gymnastique;* Wilhelmy, *Etudes.*

Pieces suggested: Accolay, *Concerto;* Vivaldi, *Concerto;* Correlli, *Sonatas, Nos. 8* and *10;* de Bériot, *Scéne de Ballet;* David, *Romance;* Vieuxtemps, *Trois Morceaux de Salon;* Spohr, *Barcarolle.*

3. Junior.

Scales: Halir, scales in octaves and thirds; Casorti, *Bowing Technique.*

Exercises: Sevcik, *Book IV;* Léonard, *La Grande Gymnastique;* Flesch, *Urstudien.*

Etudes: Kreutzer, *42 Etudes;* Fiorillo, *36 Etudes;* Rode, *12 Etudes.*

Sonatas: Nardini, *D Major;* Handel, *A Major, No. 6;* Tartini, *G Minor.*

Pieces suggested: de Bériot, *Concertos, Nos. 9, 8,* and *7;* Rode, *Concertos, A Minor No. 7* and *E Minor No. 8;* Vieuxtemps, *Ballade* and *Polonaise, Romance in F;* Beethoven, *Romance in F;* and other pieces by standard composers.

Chamber Music: Sonatas for Violin and Piano—Mozart, *E Minor No. 4, A Major No. 1, D Major No. 3, F Major No. 7;* Beethoven, *D Major No. 1;* quartets by Haydn and Mozart.

A violin class meets two hours each week, and juniors are required to attend at least one hour. Part of the time is given to technical work done by the whole class in concert, and a part to solo work, which is discussed and criticized by the members of the class.

4. Seniors.

Scales: Scales and technical work continued; Halir and Casorti.

Etudes: Kreutzer, *42 Etudes;* Fiorillo, *36 Etudes;* Rode, *24 Etudes;* Gavinies, *Caprices;* Campagnoli, *Caprices.*

Sonatas: Bach, *G Minor; E Major;* Leclair, *Le Tombeau;* Ciaconna, *Vivaldi.*

Concertos by Vieuxtemps, Bruch, Mendelssohn, Spohr, and Wieniawski; other standard compositions.

Chamber Music: Sonatas for Violin and Piano—Beethoven, *Nos. 5* and *7;* Mozart, *Nos. 10, 11* and *12;* Schumann, *A Minor;* Brahms, *D Minor;* trios and quartets by Beethoven, Mendelssohn, Hummel, Rubinstein.

A violin class meets two hours each week, and seniors are required to attend at least one hour. Part of the time is given to technical work done by the whole class in concert, and a part to solo work, which is discussed and criticized by the members of the class.

5. Graduate Course.

For those desiring to perfect themselves more fully for concert work or for advanced teaching, a special course will be given. It

will include a study of the concertos and greater works of Beethoven, Mendelssohn, Paganini, Bruch, Sinding, Goldmark, Brahms, Tschaikowsky, Ernst, Lalo, and others.

Department of Voice

Emily Parsons, *Professor*
Ruth Melba Armstrong, *Professor*
Louise E. Walsworth, *Professor*

1. Freshman.

Vocal anatomy; tone placing and formation; development of the chest; breath control; breathing allied with attack; staccato.

Studies: Behnke and Pearce, Vaccai, Abt, Nava.

Songs suggested: Cowan, *Snowflakes;* Gaynor, *Group of Five Songs;* Shelley, *The Arabian Slave;* H. Norris, *Thou Art So Like a Flower.*

2. Sophomore.

The technical work of the freshman year continued; exercises for equalization of registers.

Studies: Vaccai, Abt, Nava, Vigna, Bordogni, Panofka, Concone.

English and *American Songs* suggested: Huntington Woodman, *An Open Secret;* Whitney Coombs, *An Indian Serenade;* Cadman, *The Shrine;* A. Whiting, *Three Songs, Op. 21;* M. Beach, *A Prelude.*

3. Junior.

Technical work continued; dynamics; the portamento; mordents; trills; cadenzas.

Studies: Concone, Marchesi, Panseron.

Arias from the following oratorios: Handel, *The Messiah;* Mendelssohn, *Elijah;* from the following operas: *Gluck, Orpheus and Eurydice;* Gounod, *Faust;* Bizet, *Carmen;* Massenet, *Manon.*

Songs selected from the following: American and English composers, MacDowell, La Forge, Salter, Spross, S. Homer, A. Ware, Van-der Stucken, Chadwick, Parsons, Damrosch, Huhn; *German composers,* Schubert, Schumann, Franz, Lassen, Abt, Mendelssohn; *Italian composers,* Marchesi, Lamperti, Dell, Sede, Bordogni, Bordese; *French composers,* R. Hahn, Massenet, Fauré, Godard, Thomé, Lemaire, Viardot.

4. Senior.

Technical work continued.

Selections from the following: Arias from the following oratorios: *The Messiah, Samson, The Creation, Elijah, Gallia, Stabat Mater* (Rossini), and from classic and modern operas. Songs from modern and classic composers continued.

5. Teachers Course.

A study of methods for both preparatory and college instruction; tone placement; different types of voices; analyzation of the voice; thorough knowledge of scales, studies and songs. Study of graded songs for all voices; large repertoire of sacred and secular solos.

Each student must teach a pupil throughout her junior and senior year under the supervision of the instructor. A recital of German, French, Italian, and modern songs must be given.

Commencement, 1927

Edwin McNeill Poteat, D.D.
Baccalaureate Sermon, Missionary Sermon
Bernard C. Clausen, D.D.
Literary Address

Degrees and Diplomas Awarded

Bachelor of Arts and Science

Andrews, Mabel Lucille, B.S. ..... High Point
Arnette, Odessa, A.B. ..... Wagram
Askew, Jewell Pritchard, A.B. ..... Lewiston
Ayscue, Mary Annabel, A.B. ..... Buies Creek
Benthall, Geneva, A.B. ..... Woodland
Best, Ruth, A.B. ..... Stantonsburg
Biggers, Mary Frances, A.B. ..... Mars Hill
Bowers, Maude Hunter, A.B. ..... Wake Forest
Braswell, Dora Mildred, A.B. ..... Wingate
Brewer, Mamie Leona, A.B. ..... Marshville
Brown, Olivia, B.S. ..... Statesville
Canady, Pearl, A.B. ..... Hope Mills
Cavenaugh, Flora Mae, A.B. ..... Wallace
Cheek, Emily Gilber, A.B. ..... Sanford
Cooke, Julia Mae, A.B. ..... Stantonsburg
Cooper, Fannie Cleone, A.B. ..... Sanford, Fla.
Covington, Lena, A.B. ..... Wadesboro
Crawford, Mary, A.B. ..... Goldsboro
Davis, Mary Love, A.B. ..... Wake Forest
Davis, Ruby Kathleen, A.B. ..... Raleigh
Eddins, Julia Virginia, A.B. ..... Palmerville
Grimshaw, Catherine L., A.B. ..... Raleigh
Harden, Katherine, A.B. ..... Raleigh
Harris, Mary Alberta, A.B. ..... Gibson
Harris, Catherine Frances, A.B. ..... Wadeville
Harris, Virginia Fitzpatrick, A.B. ..... Raleigh
Haywood, Margaret, A.B. ..... Mount Gilead
Helms, Lorena, A.B. ..... Monroe

Herring, Mary Lee, A.B. ..... Chengchow, China
Hightower, Odessa, A.B. ..... Raleigh
Horner, Mamie Candice, A.B. ..... Hope Mills
Jones, Mary Lucile, A.B. ..... Red Oak
Jones, Mary Elizabeth, A.B. ..... Raleigh
Kendrick, Annie Will, A.B. ..... Cherryville
Larkins, Mary Elizabeth, A.B. ..... Wilmington
Lassiter, Margaret, A.B. ..... Rich Square
Leary, Ruth, A.B. ..... Morehead City
Lilley, Ruth, A.B. ..... Fentress, Va.
Lineberry, Martha Foy, A.B. ..... Raleigh
Little, Mary Louvenia, A.B. ..... Raleigh
Moose, Alma E., A.B. ..... Charlotte
Morgan, Glennie Lee, A.B. ..... Marshville
Murchison, Virginia, A.B. ..... Gulf
Nelson, Charlotte Ruth, A.B. ..... Raleigh
Nelson, Mary Walmsley, B.S. ..... Raleigh
Nichols, Valeria Belle, A.B. ..... North Wilkesboro
Oliver, Mildred, A.B. ..... Pine Level
Parrish, Clyda Eva, A.B. ..... Coats
Peacock, Carolyn, A.B. ..... Raleigh
Perkinson, Lucy Eaton, A.B. ..... Wise
Pittman, Candice Olive, A.B. ..... Raleigh
Poteat, Clarissa, A.B. ..... Lynchburg, Va.
Redfearn, Henry Nelle, A.B. ..... Wingate
Reese, Izorah, A.B. ..... Hendersonville
Sawyer, Lorraine, A.B. ..... Belcross
Seawell, Mary Robert, A.B. ..... Carthage
Speer, Mary Lucile, A.B. ..... Boonville
Sprinkle, Addie Victoria, A.B. ..... Lewisville
Stroud, Beulah Benton, A.B. ..... Kinston
Taylor, Mary, A.B. ..... Burgaw
Tucker, Glady Lee, A.B. ..... Monroe
Thompson, Willia, A.B. ..... Mount Hope, West Va.
Weatherspoon, Laura Bell, A.B. ..... Raleigh
Winberry, Lena Elizabeth, A.B. ..... Richlands
Woods, Nancy Amy, A.B. ..... Denim

School of Art

Penny, Virginia ..... Raleigh

School of Music

Brockwell, Mildred Louise, *Voice*.....Raleigh
Cheek, Nelle Rives, *Piano*.....Chapel Hill
Cox, Gladys, *Public School Music*.....Mann's Harbor
Daniels, Mellie Pender, *Public School Music*.....Manteo
Graham, Elizabeth Nancy, *Public School Music*.....Rennert
Harrison, Marguerite, *Public School Music*.....Wake Forest
James, Mabel Jury, *Piano*.....Laurinburg
Martin, Mary Garnette, *Piano*.....Tabor
Matthews, Elise Fogle, *Piano*.....Elliott, S. C.
Moody, Nora, *Public School Music*.....Franklin
Thomas, Sarah Elizabeth, *Public School Music*.....Morven
Tyner, De Lesline Elberta, *Teacher's Diploma in Voice*.....Lowe
Woody, Lorene, *Public School Music*.....Denniston, Va.

Register of Students

Senior Class

A.B.

Abee, Ruth	Belmont
Allen, Lena	St. Pauls
Allen, Mildred Gardner	Warrenton
Andrews, Leah Madge	Greensboro
Askew, Moella	Windsor
Bethea, Bertha	Lumberton
Bowden, Ruth	Charlotte
Bostic, Mary Caroline	Beulaville
Broadhurst, Margaret Elizabeth	La Grange
Brewer, Elizabeth Alicejean	Wingate
Briley, Minnie Reith	Polkton
Broadwell, Ellen Barker	Fuquay Springs
Brookshire, Ruth Minerva	Asheville
Brown, Annie Eugenia	Reidsville
Browning, Mary	Monroe
Burgin, Margaret	Asheville
Cheves, Mary Elizabeth	Bunn
Coffey, Nellie Elizabeth	Boone
Dills, Lora Magdaline	Sylva
Elliott, Madaline	Edenton
Freeman, Mary Pauline	Raeford
Frye, Ethel Louise	Winston-Salem
Gambill, Lenna F.	West Jefferson
Glenn, Mary	Raleigh
Godwin, Hilda	Raleigh
Graham, Elizabeth	Farmington
Greaves, Mary Ruth	Raleigh
Greenwood, Eloise	Statesville
Hocutt, Zelma Ruth	Ashton
Hodges, Eula G.	Boone
Hoggard, Mabel Claire	Ahoskie
Honeycutt, Hortense	Clinton
Honeycutt, Grace	Burnsville
Hooper, Winona Elizabeth	Robbinsville
Horner, Ruby Mills	Gatesville

Huff, Pauline ..... Asheville
Hunter, Mary Rodwell ..... Kinston
Jacobs, Lois ..... Roxobel
Johnson, Mary Ellen ..... Siler City
Jones, Mary Ruth ..... Greensboro
Kelly, Annie Mildred ..... Goldsboro
Kitchin, Musette ..... Scotland Neck
Lawrence, Alice ..... Apex
Leonard, Paige ..... Ramseur
Lowdermilk, Ruth ..... Morganton
McGougan, Vera Claire ..... Lumber Bridge
Maddry, Charles Katherine ..... Raleigh
Maynard, Martha ..... Raleigh
Mitchem, Lottie Bryte ..... Raleigh
Morehead, Page ..... Weldon
Moore, Martha Madeline ..... Gastonia
Mumford, Howard Cyrena ..... Wallburg
Nash, Margaret ..... Elizabeth City
Nelson, Mrs. Katherine ..... Oxford
Noel, Annie Belle ..... Dunn
Oldham, Helen ..... Wendell
Oliver, Sara Louise ..... Pine Level
Peebles, Mary ..... Raleigh
Ratley, Dorothy Norine ..... St. Pauls
Reitzel, Dorothy ..... High Point
Richardson, Elizabeth ..... Wake Forest
Ross, Lois Edan ..... Raleigh
Rosser, Mrs. Charlotte ..... Raleigh
Sears, Mary Lee ..... Raleigh
Stakes, Florence ..... Suffolk, Va.
Swanson, Virginia ..... Wake Forest
Thomas, Bess Virginia ..... Ramseur
Thomas, Viola Alice ..... Micaville
Veasey, Evelyn Gertrude ..... Timberland
Walton, Katie Lee ..... Jacksonville
Webb, Maude Alma ..... Mount Airy
Wilder, Hazel Lee ..... Louisburg
Wilkins, Estelle ..... Bahama
Williams, Sallie ..... Wingate

Willis, Mary Frances ..... Asheville
Wiseman, Sarah Virginia ..... Spencer
Young, Thelma Ailene ..... Thomasville

Junior Class

A.B.

Ange, Louise ..... Winterville
Atkinson, Alberta ..... Raleigh
Ballard, Jannie Lilly ..... Norwood
Barker, Bessie ..... Charlotte
Barker, Nell ..... Apex
Barnhill, Frances Elizabeth ..... Bethel
Beavers, Lydia Etta ..... Apex
Belvin, Lizzie Pullen ..... Raleigh
Bennett, Shellie ..... Marshville
Bivens, Faye ..... Monroe
Brown, Elsie ..... Reidsville
Burns, Mary Moffett ..... Lawndale
Cadieu, Nellie ..... Monroe
Carroll, Iva ..... Wendell
Copeland, Mary Lee ..... Edenton
Craven, Louise ..... Greensboro
Daughtry, Miriam ..... Fuquay Springs
Dowd, Alice Lydia ..... Raleigh
Eagles, Mattie Lee ..... Fountain
Elliott, Gladys ..... Nelson, Va.
Fiske, Marion C. ..... Moyock
Gatewood, Thelma ..... Wadesboro
Goodwin, Pauline ..... Raleigh
Green, Jane ..... Raleigh
Greene, Lucy E. ..... Oxford
Haywood, Laura Mabel ..... Raleigh
Hewlett, Doris Alderman ..... Wilmington
Hill, Louise ..... Canton
Holland, Annie Sue ..... Statesville
Holtzclaw, Virginia Mae ..... Canton
Johnson, Cordelia Ione ..... Fayetteville, Tenn.
Johnson, Eva Belle ..... Kerr
Jolley, Evelyn Elizabeth ..... Mooresboro
Jones, Hallie ..... Wingate

Jones, Margaret Pearson.....Kenansville
Kitchin, Hesta.....Scotland Neck
Knotts, Leila Cornelia.....North, S. C.
Lassiter, Mattie McGuire.....Smithfield
Leake, Olive.....Rich Square
Lenoir, Gwyn Hunt.....Lenoir
McCullen, Nellie Ezell.....Burgaw
Martin, Thelma Jeannette.....Liberty
Medlin, Alma.....Monroe
Medlin, Meithel.....Monroe
Mewborne, Sarah.....Farmville
Mullis, Mildred Louise.....Morganton
Newton, Sarah Pauline.....Chadbourn
Nolen, Mary.....Stoneville
Odum, Lillian.....Pembroke
Orders, Elsie.....Mooresville
Parsons, Wendell.....West Chester, Penn.
Rogers, Marie Elizabeth.....Durham
Ruffin, Sallie Page.....Raleigh
Rushing, Eunice.....Marshville
Sams, Bessie.....Raleigh
Scarborough, Frances.....Macon
Scarborough, Julia Moore.....Macon
Seawell, Loretta.....Rockingham
Sloan, Lema Gertrude.....Apex
Smart, Alice.....Union Mills
Tadlock, Thelma.....Marshville
Taylor, Martha Ellen.....Burgaw
Teague, Margaret.....Newland
Teague, Velna Jane.....Kernersville
Teague, Vivian Lee.....Thomasville
Truesdell, Ruth May.....Charlotte
Walker, Lucile.....Hillsboro
Walker, Ruth.....Graham
Ware, Mary.....Mount Holly
Wheeler, Lillian.....Scotland Neck
Wheless, Mary B.....Spring Hope
Williams, Ruth.....Monroe
Woodall, Eva A.....Clayton
Yow, Addie Marie.....Midland

Sophomore Class

A.B.

Adams, Edla Victoria ..... Willow Springs
Allen, Beulah Evelyn ..... Cary
Apple, Elizabeth ..... Greensboro
Bagby, Mabel Strother ..... Wake Forest
Banks, Dessie ..... Munday, Texas
Barkwell, Annie Sarah ..... Weeksville
Barrier, Sophia Nell ..... Washington, D. C.
Beeker, Mabel King ..... Leaksville
Bennett, Lucy Lee ..... Candler
Blalock, Dorothy Gooch ..... South Hill, Va.
Blaylock, Gladys Louisa ..... Cary
Boney, Annette ..... Wallace
Bradsher, Ellen Merritt ..... Roxboro
Broadhurst, Mary Campbell ..... La Grange
Buchanan, Edith ..... Sylva
Bullard, Eunice ..... Chadbourn
Bullard, Mary Susan ..... Whiteville
Bumgardner, Edna Evelyn ..... Belmont
Bumgardner, Hazel Catherine ..... Belmont
Bumgardner, Mamie Leila ..... Belmont
Byrd, Beulah ..... Broadway
Cobb, Sarah Minetta ..... Parkton
Covington, Eleanor ..... Cheraw, S. C.
Cox, Beatrice ..... Raiford, Fla.
Craig, Margaret Pescud ..... Marion
Culler, Edith Bernice ..... High Point
Cummings, Sarah H. ..... Reidsville
Deans, Elizabeth ..... Coleraine
Edwards, Mary Louise ..... Siler City
Ellis, Constance Edith ..... Henderson
Evans, Dorothy ..... Wallace
Falls, Helen Bertha ..... Lawndale
Fender, Cora ..... North Wilkesboro
Ferebee, Marjorie ..... Gregory
Fowler, Mildred ..... Zebulon
Fox, Bonnie Lee ..... Spring Hope
Fulghum, Frances ..... Wilson
Fyne, Emma ..... Maxton

Gambill, Lucile ..... West Jefferson
Gibson, Lucile ..... Washington, D. C.
Gibson, Nannie C. ..... Gibson
Gill, Bessie Gray ..... Raleigh
Gillie, Dorothy ..... Reidsville
Gray, Lucy Clyde ..... Cary
Greene, Lucy E. ..... Oxford
Griffin, Louise ..... Macclesfield
Grimes, Julia ..... Mount Olive
Harris, Marion Beatrice ..... Seaboard
Honeycutt, Esther Susan ..... Millbrook
Huffman, Mary Louise ..... Morganton
Jackson, Annie Marie ..... Weeksville
Jackson, Myrtle Inez ..... Franklinton
Jackson, Verna Brown ..... Wake Forest
James, Elizabeth ..... Laurinburg
Johnson, Clara Louise ..... Cary
Kallam, Grace ..... Chester, S. C.
Kellum, Chloris ..... Wilmington
Kitchin, Pauline ..... Scotland Neck
Lawrence, Christine ..... Gatesville
Lewis, Edith ..... Marshallberg
McDaniel, Margaret ..... Albany, Ga.
McNeill, Esther Blanche ..... Gibson
Maney, Gladys Irene ..... Asheville
Mason, Marguerite ..... Greensboro
Medlin, Martha Virginia ..... Raleigh
Morgan, Mary Etta ..... Marshville
Morgan, Martha Selma ..... Cary
Motte, Erma Inez ..... Wilmington
Nolen, Cora Lelia ..... Stoneville
Norman, Alice Grayson ..... Robersonville
Peele, Margaret ..... Aulander
Perry, Salinda ..... Asheville
Raiford, Jessie B. ..... Seven Springs
Roberson, Della Louise ..... Robersonville
Roberson, Mary Emily ..... Wake Forest
Robertson, Lillian Mae ..... Knightdale
Rowland, Dorothy ..... Rocky Mount
Royster, Roberta ..... Fallston
Salter, Errie Lillian ..... Morehead City

Sanders, Mabel.....Jonesboro
Sexton, Janie Brown.....Varina
Sharpe, Willie Blanche.....Cedar Grove
Sherwin, Edith Evelyn.....Avon Park, Fla.
Snyder, Bessie Marcella.....Beta
Sorrell, Ruth.....Cary
Sykes, Irene Parthenia.....Jackson
Teague, Margaret Elizabeth.....Thomasville
Tedder, Charlotte S.....Shelby
Tilley, Nettie Pearl.....Fuquay Springs
Tudor, Frances Helen.....Thomasville
Wall, Mozelle.....Clayton
Welch, Lucile Kenny.....Gastonia
White, Louise.....Raleigh
Whittemore, Margaret.....Reidsville
Wilkins, Ethel.....Bahama
Williamson, Dorothy.....Raleigh
Wood, Vennie.....Four Oaks

Freshman Class

A.B.

Aitchison, Mildred.....Winston-Salem
Allen, Bessie Christine.....Cary
Alsop, Kathryn Virginia.....Georgetown, S. C.
Arnette, Lois.....Wagram
Arrington, Margaret.....Rocky Mount
Ayscue, Elizabeth.....Buies Creek
Baiden, Margaret Johnson.....Georgetown, S. C.
Bailey, Fannie Pernecia.....Kinston
Baker, Nellie Mae.....Ahoskie
Barber, Mary Ashworth.....Waynesville
Barnette, Lucie Mae.....Roxboro
Bashford, Lizette.....Raleigh
Beavers, Alice Elizabeth.....Apex
Blakely, Onnie.....Laurens, S. C.
Blalock, Jane Dudley.....South Hill, Va.
Blalock, Minnie Lela.....Lillington
Bone, Eunice.....Rocky Mount
Boney, Victoria.....Bayboro
Boomhour, Elizabeth Gregory.....Raleigh

Bostic, Annie Gertrude.....Beulaville
Boykin, Pauline.....Simms
Bradley, Josephine.....Andrews
Briggs, Sarah Wooten.....Raleigh
Brinson, Lorena.....Kenansville
Britt, Nancy Spencer.....Raleigh
Britt, Ruth Tolson.....Raleigh
Broughton, Margaret Ruth.....Raleigh
Bryan, Julia Caroline.....Pollocksville
Bryant, Eleanor Belle.....Boykin, Va.
Buchanan, Lucy.....Manson
Buie, Mary Black.....Jackson Springs
Cagle, Evelyn.....Carthage
Carter, Laura.....Raleigh
Cassada, Nettie.....Littleton
Chandler, Kate.....Maxton
Cheek, Gretchen Mae.....Siler City
Clark, Joybelle.....Siler City
Clodfelter, Veda.....High Point
Cole, Evangeline.....Palmetto, Fla.
Cole, Maggie.....Harris
Coon, Catherine.....Gastonia
Cox, Frances Rowena.....Raleigh
Craig, Margaret Douglass.....Monroe
Cullom, Sarah Virginia.....Wake Forest
Daniel, Mary Elizabeth.....Oxford
Davis, Una Mae.....Fuquay Springs
DeHart, Gladys Jane.....Bryson City
Dry, Hallie.....Cary
Duckett, Mary Pauline.....Leicester
Durham, Kathleen.....Lumberton
Duval, Edna Mae.....Tallahassee, Fla.
Evans, Bessie Rebecca.....Henderson
Evans, Margaret Claire.....Wallace
Everett, Gladys.....Robersonville
Falls, Willie Lillian.....Lattimore
Featherstone, Fannie.....Lowell
Fleming, Margaret.....Farmville
Floyd, Mary Lovie.....Dunn
Freeman, Marguerite.....Raeford
Furr, Dorothy.....Raleigh

Gardner, Snodon ..... Angier
Gaylor, Melrose ..... Magnolia
Goodwin Mildred ..... Raleigh
Goodwyn, Kathleen ..... Raleigh
Gore, Bruce ..... Rockingham
Greene, Ruth Phelps ..... Aulander
Hamrick, Marie Elizabeth ..... Shelby
Hamrick, Sibyl ..... Lattimore
Hamrick, Winfrey Durham ..... Boiling Springs
Hancock, Annie Lois ..... Scotland Neck
Harper, Tessie Ernal ..... Pink Hill
Harris, Ann ..... Albemarle
Harris, Delphie ..... Oxford
Harton, Lora Ercelle ..... Raleigh
Haynes, Rosa Mae ..... Cliffside
Hendricks, Mary Frances ..... Winston-Salem
Hendrix, Mary Allen ..... Mocksville
Herring, Annie Mildred ..... Sanford
Hipps, Grace Charlotte ..... Waynesville
Hocutt, Alma Lucy ..... Ashton
Hodges, Pearl ..... Thomasville
Hoggard, Rachel ..... Lewiston
Holleman, Matilda ..... Durham
Honeycutt, Elva Martha ..... Raleigh
Horrell, Blanche ..... Gainesville, Fla.
Howard, Eula Mae ..... Oxford
Hughes, Clairbell ..... Wilson
Hutcherson, Maude Miller ..... Winston-Salem
Jackson, Theta Faughn ..... Middleburg
James, Virginia Carolyn ..... Laurinburg
Johnson, Lillian ..... Mount Airy
Johnson, Mary Parker ..... Cedar Creek
Jolly, Grace ..... Ayden
Jones, Pearle Eleanor ..... Robbinsville
Joyner, Mildred ..... Snow Hill
Kendall, Martha Ruth ..... Raleigh
Kindler, Dorothy Anna ..... Asheville
King, Margie ..... Raleigh
King, Mary Virginia ..... Wilmington
Krahnke, Cleone ..... Vineland
Lamm, Eleanor Bridges ..... Lucama

Lang, Louise Virginia ..... Walstonburg
Lawrence, Dorothy Miriam ..... Apex
Layton, Susan Elderidge ..... Lillington
Lee, Lyda Lucile ..... Lexington
Lee, Ruby Nora ..... Coleraine
Lee, May Belle ..... Kinston
Lewis, Nancy Williams ..... Farmville
Lindsey, Elizabeth ..... Coinjock
Lovelace, Frances Bradley ..... Tarboro
Lucas, Margaret ..... Dunn
McAden, Mary Yarborough ..... Semora
McGoughan, Lula ..... Tabor
McNeill, Frances ..... Lumberton
Maddry, Linda Catherine ..... Nazareth
Miller, Hazel Brown ..... Coleraine
Miller, Vida Brown ..... Kernersville
Mills, Mary Elizabeth ..... Henderson
Myers, Louise ..... Monroe
Oldham, Lois Kathryn ..... Wendell
Parker, Edna Lee ..... Clinton
Phillips, Vivian Eloise ..... Robbinsville
Poe, Mary Sue ..... Pittsboro
Powell, Sara Bowdre ..... Nashville, Tenn.
Powell, Vivian Inez ..... Aulander
Randolph, Edith ..... Raleigh
Reams, Hazel Frances ..... Morrisville
Register, Eunice ..... Clarkton
Ricks, Tempie Porter ..... Whitakers
Riggan, Alice ..... Raleigh
Riggs, Sadie ..... Apex
Robinson, Thelma Bryan ..... Clinton
Robinson, Zelma ..... Clarkton
Rogers, Costa Adele ..... Mullins, S. C.
Rogers, Irma ..... Mebane
Rowland, Mary Florence ..... Durham
Royal, Margaret ..... Marshallberg
Sanderlin, Edna Earle ..... Elizabeth City
Saunders, Janice Hannah ..... Lewiston
Simms, Anne ..... Raleigh
Singleton, Isabel ..... Durham
Sloan, Nannie Ruth ..... Wallace

Snyder, Bernice Hope.....Lexington
Sorrell, Juanita.....Smithfield
Speas, Helen.....Boonville
Stevens, Lena Arvilla.....Richmond, Va.
Stewart, Helen Frances.....Mocksville
Stone, Hero.....Apex
Tarkington, Grace.....Belhaven
Taylor, Carrie Elizabeth.....Mount Airy
Taylor, Gladys.....Sea Level
Thomas, Mary Irene.....Rocky Mount
Thompson, Donnie Virginia.....Maxton
Trader, Ivy E.....Havelock
Triplett, Gerline.....Stanley
Underhill, Naomi B.....Wendell
Upchurch, Nellie Gray.....Oxford
Vinson, Mary Irene.....Stedman
Ward, Elizabeth Russel.....Rosley
Ward, Hannah Wrae.....Hertford
Washburn, Ruby M.....Shelby
Watson, Clara Powell.....Lenoir
West, Verona A.....Mount Airy
Wheeler, Mary Helen.....Scotland Neck
Whitehurst, Lela.....Bartlett
Whitley, Sarah.....Fremont
Wilder, Mary Elizabeth.....Wallace
Wilder, Mattie Allen.....Louisburg
Williams, Kathleen.....Apex
Williams, Mae Alice.....Whitakers
Williams, Willie Frances.....Mebane
Woody, Ava Thorton.....Oxford
Worrell, Ruby.....Franklin, Va.
Yelverton, Lucille.....Fountain

Specials

Green, Mrs. Iola Gooch, A.B.....Oxford
Parsons, Emily, A.B.....Raleigh
Walsworth, Eloise E., A.B.....Raleigh

Summary

SENIORS:		
Registered for A.B. degree	77	
Total		77
JUNIORS:		
Registered for A.B. degree	74	
Total		74
SOPHOMORES:		
Registered for A.B. degree	99	
Total		99
FRESHMEN:		
Registered for A.B. degree	174	
Total		174
Total registered for A.B. degree	424	
Total number college classmen		424
Special		3
Students from other schools taking work in the college are as follows:		
From Art classmen	21	
From Music classmen	71	
		92
Total		519

School of Art

Senior Class

Gambill, Jessie.....West Jefferson
Gordon, Lonie Rebecca.....Baskerville, Va.
McComb, Louise.....Hickory
Tuttle, Lena Alice.....Wallburg

Junior Class

Cook, Sarah Helen.....Wallace
Eaton, Davie Belle.....Winston-Salem
Higdon, Katherine.....Franklin
Patterson, Maisie.....Coats

Sophomore Class

Unberger, Lula Esther.....Concord
Whittemore, Margaret.....Reidsville

Freshman Class

Coward, Olive Lee.....Sylva
Dowdee, Emily.....Durham
Harper, Alta Spencer.....Winston-Salem
Hartness, Betsy Claudia.....Sanford
Hatcher, Rachel.....Kinston
Himes, Bessie.....Asheville
McCall, Nancy Evelyn.....Marion
Parker, Louise.....Benson
Tunnell, Louise Freeman.....Wendell
Watkins, Currie.....Oxford
Young, Ella Bernice.....Fletcher

Art Only

Riddle, Mrs. Eula Long.....Raleigh
Penny, Charlotte Virginia.....Raleigh

Summary

Seniors	4	
Juniors	4	
Sophomores	2	
Freshmen	11	
Total number college classmen		21
Art only	2	
Students from other Schools electing work in Art History	20	
Students from other Schools electing Art Education	7	
Students from other Schools electing Art Education	2	
	31	
Total		74

School of Music

Senior Class

Branch, Virginia, *Piano*.....Enfield
Brockwell, Mary Amanda, *Violin*.....Raleigh
Buffaloe, Elizabeth, *Piano*.....Raleigh
Carter, Katherine, *Voice*.....Raleigh
Curtis, Charlotte, *Piano*.....Maxton
Hales, Thelma *Public School Music*.....Enfield
Hilliard, Ruth, *Public School Music*.....Raleigh
Horton, Martha Blanche *Public School Music*.....Vilas
McGugan, Annie Ree, *Piano*.....Cordele, Ga.
MacLeod, Isabelle, *Piano*.....Lumberton
Sullivan, Annie Louise, *Public School Music*.....Wilmington
Turlington, Dorothy, *Piano*.....Salemburg
Upchurch, Margaret Ruth, *Public School Music*.....Oxford
Wheeless, Elizabeth Maitland, *Piano*.....Rocky Mount
Wood, Evelyn Rhea, *Voice*.....Enfield
Yeargan, Geneva, *Public School Music*.....Garner

Junior Class

Briggs, Ila Jane, *Public School Music*.....Burnsville
Burns, Janie Gilbert, *Piano*.....Roxboro

Grady, Edith Rowe, *Public School Music*.....Wilson
Jacobs, Le Claire, *Piano*.....Roxobel
Powell, Pauline, *Voice*.....Clinton
Stone, Ida Lee, *Public School Music*.....Nashville

Sophomore Class

Bloodworth, Doris Erin, *Piano*.....Raleigh
Boney, Annie Gray, *Voice*.....Clinton
Bray, Nathalia Bridgers, *Piano*.....Siler City
Cheek, Mary Elizabeth, *Public School Music*.....Burlington
Coley, Annie Lee, *Piano*.....Rocky Mount
Day, Ethel Kathryn, *Piano*.....Southern Pines
Fitzgerald, Pauline, *Public School Music*.....Asheville
Hatcher, Charlotte Brown, *Public School Music*.....Dunn
Holding, Elma Pettigrew, *Public School Music*.....Wake Forest
Holding, Lelia Royall, *Public School Music*.....Wake Forest
Paul, Glennie, *Piano*.....Beaufort
Rand, Linda Margaret, *Piano*.....Garner
Sisk, Beulah Mae, *Public School Music*.....Eka
Tew, Nora Alen, *Piano*.....Dunn
Thomas, Lelia Shore, *Organ*.....Clayton
Trotman, Margaret Butker, *Public School Music*.....Wake Forest
Twiddy, Shelton, *Public School Music*.....Raleigh
Wooley, Louise, *Public School Music*.....Troy

Freshman Class

Booker, Nellie Elizabeth, *Public School Music*.....Raleigh
Borders, Bernice, *Public School Music*.....Shelby
Britt, Minnie Bruce, *Public School Music*.....La Grange
Caudell, Grayce, *Voice*.....St. Pauls
Cox, Frances Rowena, *Piano*.....Raleigh
Crawford, Virginia Klutz, *Piano*.....Goldsboro
Crawley, Lila Mae *Piano*.....Raeford
Crumpler, Mabel, *Piano*.....Stedman
Elliott, Sally Margaret, *Public School Music*.....Edenton
Greene, Jessie Fae, *Piano*.....Aulander
Herring, Marianna, *Public School Music*.....Clinton
Hollewell, Elizabeth Gregory, *Piano*.....Edenton
Honeycutt, Calypso, *Piano*.....Clinton
Hord, Nelle, *Piano*.....Kings Mountain

Hunt, Hazel Burnette, *Piano*.....Lattimore
Jones, Ruth Carolyn, *Piano*.....Kenly
Kenyon, Mabel Watson, *Piano*.....Raleigh
Kimball, Mamie Lee, *Piano*.....Enfield
King, Mary Margaret, *Piano*.....East Durham
Ledford, Louise, *Voice*.....Shelby
Mitchell, Catherine Jenkins, *Piano*.....Aulander
Morse, Blondie, *Piano*.....Rockingham
Phelps, Helen Dickerson, *Public School Music*.....Coleraine
Phillips, Ruth Fentress, *Piano*.....Sanford
Ricks, Margaret, *Piano*.....Whitakers
Roberson, Evelyn Nobles, *Piano*.....Stokes
Satterfield, Dorothy Elizabeth, *Voice*.....Greensboro
Sledge, Christine, *Public School Music*.....Louisburg
Stokes, Olive Anne, *Piano*.....Battleboro
Strickland, Mabel, *Piano*.....Stedman
Whitfield, Mary Ava, *Piano*.....Creedmoor
Winberry, Glennie Cynthia, *Piano*.....Richlands

School of Music

Nonresident Students

Adams, Lillian, *Piano, Voice*.....Holly Springs
Baucom, Emogene, *Violin*.....Cary
Brockwell, Kenlon Harrison, *Violin*.....Raleigh
Browne, Cicely Cushman, *Piano*.....Raleigh
Buff, B. A., *Voice*.....Rutt
Buffaloe, Pauline, *Violin*.....Raleigh
Cheek, Nelle Rives, *Piano*.....Buies Creek
Etheridge, Mrs. Jessie Wyatt, *Violin*.....Raleigh
Evans, Annie Louise, *Piano*.....Raleigh
Gatlin, Robert Henry, *Voice*.....Raeford
Gill, Catrina, *Piano*.....Zebulon
Hodam, Cecil, *Piano*.....Wilson
Jernigan, Lola, *Piano*.....Dunn
Jernigan, Mrs. Sallie Naylor, *Piano*.....Dunn
Johnson, Mary Martin, *Piano*.....Raleigh
Leiby, Rowland W., *Voice*.....Raleigh
Lynn, Mary, *Piano, Voice*.....Raleigh

Platt, Lucy, *Voice*.....Raleigh
Potter, Mary Alice, *Violin*.....Raleigh
Reid, Mrs. Eleanor, *Voice, Organ*.....Wake Forest
Reynolds, Lulie, *Voice*.....Raleigh
Stoll, Margaret, *Organ*.....Wilson
Stonebanks, Sadie, *Organ*.....Raleigh
Swanson, W. Frank, *Voice*.....Pilot Mountain
Terry, Ela, *Piano*.....Wendell
Wallace, Marion Frances, *Piano*.....Raleigh
Wilson, Mable, *Piano*.....New Hill
Wyatt, Walter J., Jr., *Organ*.....Wake Forest
Young, Grace, *Organ*.....Raleigh

Summary

SENIORS:

Registered for Diploma in Piano	7	
Registered for Diploma in Voice	2	
Registered for Diploma in Public School Music	6	
Registered for Diploma in Violin	1	
Total		16

JUNIORS:

Registered for Diploma in Piano	2	
Registered for Diploma in Voice	1	
Registered for Diploma in Public School Music	3	
Total		6

SOPHOMORES:

Registered for Diploma in Piano	7	
Registered for Diploma in Voice	1	
Registered for Diploma in Public School Music	9	
Registered for Diploma in Organ	1	
Total		18

FRESHMEN:

Registered for Diploma in Piano	22	
Registered for Diploma in Voice	3	
Registered for Diploma in Public School Music	7	
		32

Total classmen registered in each department of Music:

Piano	38	
Violin	1	
Voice	7	
Public School Music	25	
Organ	1	
Total		72

Students from other schools selecting Music:

Piano	5	
Voice	9	
Public School Music	1	
Violin	3	
Total		18

Summary of Students Not in Residence Taking College Music Only

Piano	13	
Violin	5	
Voice	9	
Organ	5	
Total		32
Final total		122

Final Summary Students Taking College Work

Classmen in college	424	
Special college	3	
Students from other schools taking one or more courses in the college	92	
		519

Classmen in Art	21	
Art only	2	
Students from other schools taking work in Art History	20	
Students from other schools electing Art Education	7	
Students from other schools electing Art	2	
	—	52
Classmen in Music	72	
College Music only	32	
Students from other schools taking work in College Music	18	
	—	122
Total		693
Deducting students counted in more than one school		142
Total		551

Summary by States and Countries

North Carolina	523	
Virginia	8	
Florida	5	
South Carolina	7	
District of Columbia	2	
Georgia	2	
Tennessee	2	
Pennsylvania	1	
Texas	1	
Total		551

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Meredith College

QUARTERLY BULLETIN

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MEREDITH COLLEGE

The Art Exhibits

Work done by the four young ladies graduating from the School of Art, Misses Lonie Gordon, Jessie Gambill, Louise McComb, and Lena Tuttle, was exhibited in the college parlors on Friday afternoon, May the twenty-fourth, and received high praise, not only from the committee of approval, but also from the many interested friends who filled the rooms. The life studies in charcoal by Louise McComb of Hickory, N. C., received honorable mention for the vital quality expressed through that simple but delightful medium, and *Some Antiques* by Lonie Gordon of Baskerville, Va., was also given honorable mention for composition and color harmony.

Ethel D by Lena Tuttle of Wallburg, N. C., received the same distinction for excellence as a portrait study, as did also some wall hangings by Jessie Gambill of West Jefferson, for novelty and grace of design, and rich color.

Mrs. Frank Brown of Raleigh and Mr. Paulson of State College, the committee of approval, gave careful criticism of the work, and congratulated the young ladies not only on the technical ability they displayed, but for the use of such varied media of expression—tooled leather, pen and ink sketches, clay modeling, block-printing, soap-carving, and dyeing; as well as painting in oil, pastel, and water color represented the varied activities.

Punch and wafers were served during the receiving hours.

An exhibition of the work of the entire School of Art was held on Saturday, May twenty-fifth, and the walls of the three college parlors were covered with interesting things done by the largest art class in the history of Meredith College. As many as thirty students were registered in the department, and the freedom given them to express themselves through the use of any medium they liked, gave interesting variety to the exhibit,

and allowed the individuality of the student to show itself in many ways. Life studies attracted special attention as requiring close observation and good drawing; flower studies were rich in the charm of color; study pieces stressed good arrangement and values, and some of the outdoor sketches were conspicuous for atmospheric qualities, and fine appreciation of "Mother Nature." Good craftsmanship was shown in a beautiful batik-dyed shawl, some scarfs and wall-hangings, while block-printing, good in pattern-design, was used in many decorative ways, as well as for book plates and Christmas cards. The following young students exhibited:

Lonie Gordon, Louise McComb, Jessie Gambill, Lena Tuttle, Sarah Cook, Maisie Patterson, Kate Higdon, Bessie Himes, Louise Parker, Lula Umberger, Evelyn McCall, Margaret Whittemore, Rachel Hatcher, Elizabeth Hamrick, Dessie Banks, Gladys Taylor, Emily Dowdee, Olive Coward, Lois Tunnell, Bernice Young.

The Senior Play

The class of 1926 presented on Friday of commencement *The Rose of Valvain,* a musical fantasy with original words and music. Following the custom instituted by their sister class, the seniors of 1928 presented in the college auditorium on Friday evening, May the twenty-fifth, *No Time for Play,* a delightful musical comedy, written by Miss Bess Thomas, with music by Misses Dorothy Turlington, Charlotte Curtis, and Mary Brockwell.

In contrast to the earlier production, *No Time for Play* was romantic in tone, developing a charming love story against a background which emphasized the difficulties of life in the early colonies. A cavalier given to the composition of music, stranded in a Puritan settlement where the loveliest of Puritan maids with a gift for play-writing was forced to spend her time in spinning; a villain who intrigued with a band of pirates to obtain the hand of the maid; a group of cavaliers and their

ladies just landed from England—are all elements which made possible a highly romantic situation and gave opportunity for varied and charming choruses.

Miss Elizabeth Brewer played excellently the part of the Puritan maid—demure, but charming enough to attract a cavalier. Miss Evelyn Rhea Wood as cavalier lover delighted the audience with the singing of *Love is Inspiration.* Misses Pauline Huff and Mary Browning as Sue Robinson and Jack Winston—a good contrast to the other pair of lovers—were highly diverting in their comic parts.

The theme of the play and all phases of Colonial life were interpreted by the different choruses. The chorus representing notes and letters interpreted the main theme of the play—the joining of the arts through love. The charm of old England was revealed in the cavalier songs and dances; the danger and difficulties, as well as the interests and occupations of the early colonies were delineated in the spirited choruses of the pirates and the Puritan lads and lassies.

The costumes designed by Misses Louise McComb and Lonie Gordon of the art department deserve especial commendation; and all those who were engaged in the production of the play—Miss Lucy Platt of the faculty and Miss Charlotte Curtis of the Senior Class, as coaches, Misses Madeline Moore and Mary Lee Sears as directors of the choruses are to be congratulated for an unusually successful production.

Society Night

The annual Society Night Exercises were held on Saturday evening, May twenty-sixth, in the college auditorium. The program was opened by the processionals of the Astrotekton and Philaretian Literary Societies, who entered singing their society songs. Miss Lonie Gordon, president of the Astrotekton Society, welcomed the alumnæ and friends who were present. Miss Dorothy Turlington sang *Let Me Live in a House by the Side*

of the Road and Miss Virginia Branch played Rubenstein's *Staccato Etude.* Miss Madeline Moore, president of the Philaretian Society, introduced the speaker of the evening, who was Dr. Hubert Poteat of the Latin department at Wake Forest College.

Dr. Poteat announced that his subject was on educational credo and stated first that *credo* means *belief* and not *edict* and that he expected that there be differences of opinion concerning what he would have to say, but that only by sincere difference of opinion and heart discussion could the truth of any question be arrived at, and especially any question in the field of education.

Dr. Poteat referred to education as being the most vitally important of all human interests save religion, and he also mentioned the fact that the conception of education is as varied as those who define it. As a basis for his educational credo, the speaker quoted a definition of education by Nicholas Murray Butler: "Education is that process whereby we fit ourselves to comprehend and to appropriate the whole spiritual inheritance of the race," and in connection with this Matthew Arnold's definition of culture as "the ability to perceive, and the capacity to enjoy, what is excellent."

In Dr. Poteat's address, he discussed the three problems in the contemporary educational landscape which appear to him as actively hostile to the sound and thorough training of the rising generation postulated in his two definitions.

The three features are pedagogical irresponsibility, the incredible multiplication of the machinery of teaching and administration, and the growing insistence on so-called training for efficiency.

By pedagogical irresponsibility Dr. Poteat meant the bland complacency with which so-called experts enunciate new theories every other day and the undiscriminating and hungry avidity with which those theories are swallowed by school men and women all over the country. In spite of the comparative youth

of pedagogy as a science, educational experting is one of the most alluring popular vocations. Dr. Poteat lamented the tragedy of the situation which lies in the fact that the public is either too lazy or too ignorant to distinguish between the faker and the honest educational authority.

Concerning the second of the perilous factors in the contemporary educational situation, namely, the incredible multiplication of the machinery of teaching and administration, Dr. Poteat stated that conditions show that in spite of all our complicated humming machinery, the products of the high schools today are nothing like so well educated as they were fifteen years ago. The worst aspect of this contemporary passion for machinery is the all but complete suppressing personality behind the teacher's desk. As two instances of the fondness for machinery, the speaker mentioned the loud insistence upon the value of courses in methods of teaching and the recently developed conviction of the supernal wisdom and divine finality of those patent fetiches, tests and measurements.

Dr. Poteat stated that he was especially alarmed over the growing insistence on so-called training for efficiency, a third factor in the current educational picture. The slogan, training for efficiency, does not mean what it says. Because of it, pupils are given the idea that landing a job is their chief aim in life. The schoolroom however, is emphatically not the place for preparation for making a living; vocational training in the high school defeats its own purpose. The elective system universally employed in high schools makes it possible for the pupil to elect vocational courses which, being easier than Latin and geometry, are more popular.

Some of the results of this sinful waste of time and shameless pandering to the demands of an unenlightened but imperious public clamor cited were, first the training of the high school pupils in the habit of superficiality and the artful dodging of difficulties; and, second, the public taste in reading, which is satisfied with a type of magazine prepared for fifth-grade intelli-

gence and fiction of a mediocre order; and, third, the public taste in music which demands jazz, everywhere, and all the time—even in the church.

Dr. Poteat closed his address with the following statement: I never leave my classroom at the end of a day's work without a strengthened conviction that education means the building of manhood; the foundation of character; the development of a passion for service and leadership; the constant widening of sympathy, understanding, and tolerance; the planting and maturing of the seeds of love for all the beautiful, inspiring, and noble achievements of humanity; the steady growth of the soul into truer and closer fellowship with the Divine Soul—the Supreme Educator—the Maker of us all.

Mrs. B. Frank Mebane presented the Carter-Upchurch medal of the Astrotekton Society to Miss Madaline Elliott, and Dean J. G. Boomhour of Meredith College presented the Minnie Jackson Bowling medal of the Philaretian Society to Miss Paige Leonard. These two medals are awarded annually to the two society members presenting the best essays.

Dr. Julia Harris, head of the English department, after indicating the significance of reading for honors, announced those who had won honors in reading:

First Honors—Misses Bess Thomas, Laura M. Haywood, Frances Cox, Cora Fender, Vida Miller, Martha Ruth Kendall, Edith Randolph.

Second Honors — Misses Mabel Claire Hoggard, Madaline Elliott, Alice Beavers, Anne Simms, Elizabeth Ayscue.

Dr. Harris also announced that Miss Evelyn Jolley had won the Elizabeth Avery Colton prize for the best contribution appearing in the *Acorn* during the past year. This contribution was a poem, *Man Seeketh Ever.*

Miss Martha Maynard, president of the Kappa Nu Sigma Society, gave a list of the new members of Meredith's Honor Society. At this time she welcomed Miss Catherine Maddry of the class of 1928, and Misses Mattie Lee Eagles, Margaret

Jones, Hesta Kitchin, Frances Scarborough, Marion Fiske, Evelyn Jolley, and Iva Carroll of the class of 1929. Miss Maynard also announced that the scholarship presented in honor of the Kappa Nu Sigma Society by its first president, Miss Ruth Livermon, had been awarded to Miss Vida Miller. This scholarship is offered to the student who makes the highest average during her freshman year at Meredith.

Miss Gertrude Royster, director of Physical Education, presented letters and stars for excellency in class basketball and tennis and for special achievement in walking. The cup for class championship in basketball was presented to Miss Mary Cheeves, captain of the Senior Class team, which has won the cup for five successive years. Miss Elizabeth Ayscue won the championship in tennis.

The *Alma Mater* was sung as a recessional, after which a reception in honor of the winners of the medals, the officers of the societies, and their guests was held in the college parlors.

Commencement Sunday—Sunday Morning
College Auditorium

ORDER OF SERVICE

ELEVEN O'CLOCK

PRELUDE—Andante, Op. 25, No. 2 ..... *Beren*
HYMN 2—"When Morning Gilds the Skies" ..... *Barnby*
INVOCATION—REV. J. A. SULLIVAN
ANTHEM—"Gloria" ..... *Peccia*
SCRIPTURE LESSON—DR. COUSINS
PRAYER—DR. C. E. MADDRY
HYMN 183—"Love Divine" ..... *Zundel*
SOLO—"The Earth is the Lord's" ..... *Ward-Stevens*
MISS EMILY PARSONS
BACCALAUREATE SERMON—
SOLON B. COUSINS, D.D., Richmond, Va.
ANTHEM—"Angel Voices Ever Singing" ..... *Marzo*
BENEDICTION—DR. COUSINS
POSTLUDE—Marche Triomphate ..... *Archer*

After a brief preface Dr. Cousins quoted Ezekiel 3:15, "Then I came to them of the captivity at Tel-abib, that dwelt by the river Chebar, and I sat where they sat."

This message of the prophet offers an adequate theology, a satisfying sociology, and is the last word on a philosophy of life which will enrich you, and enable you to bestow manifold benedictions upon others. Ezekiel when thirty years of age received that profound impression what the Hebrew mind was pleased to term the call of God. His mission was far different from what he would have elected. He came of a priestly family, yet he was sent to the exiles in Babylon—a messenger to men and women in slavery. But he went, and for many a day he gave his message to the people. Like many a spiritual reformer

he had a difficult task. . . . The people were unwon. Then he did a risky thing. One day he went to the exit of the place in which he was preaching, to hear the comments on his preaching. "What a beautiful voice! How pleasant he is! But his words we hear not."

Oh, the spiritual tragedy of a preacher or teacher of religion whose only achievement is tickling the palate of his hearers! Ezekiel says: "I sat where they sat, and remained there astonished among them seven days." "I saw the world through their eyes, I sensed the spiritual atmosphere of their surroundings." After an experience like that this man came forth to speak an authentic message. Here then are the credentials of leadership. Any man or woman facing our complex civilization must be ahead of the procession—to see what the people in it cannot see, to hear what they cannot hear, and must be so closely identified as not to lose the human touch. There must be no patronizing, in no sense a resemblance to the faddist who goes slumming. There must be an understanding of the human needs of human kind. For this, one should have the vision of a seer, the courage of a martyr, the inward light of a mystic, the human touch in religion. What is the human touch? It is personality socialized and spiritualized; being alive at every point. It is the difference between the jazz of the music hall and the harmonies of the oratorio. It is the difference between materialism and idealism. Materialism—that mechanistic theory of life; nothing good before 1900; nothing worth-while not sanctioned by the American Mercury!

We all know how racial and cultural lines bring about lines of demarcation. But under the superficial diversities is this basic line of unity, that fundamentally our battles are all the same. We all fight the same foes. The human touch has the hall mark of the universal. After the best seller you read last week is forgotten there will still be the message of Dickens. When the last faddist of free verse falls out of sight the world will still look with admiration at—well, say Shakespeare! Al-

ways Isaiah, Amos, the Penitential Psalms will be speaking to the universal need of humanity. It was Ben Jonson who said that Shakespeare was not for an age, but for all time. . . .

Some say the State is everything, and that the only business of institutions of learning, of religion, is to educate men and women to be tools of the State—cogs in a machine. . . . But above all nations is humanity. . . . What is the difference between a man who is a walking encyclopedia and a man who is a man *plus?* Or a man with all the letters of the alphabet disarranged after his name and a man who is a teacher *plus?* Supremely does this idea of humanity find its embodiment in religion. A man was speaking on a college campus, and the students remarked: "Can you believe it? A man talking about religion as if it were vital and human and to be lived—not vague, but really to be understood!"

For religion to be appealing and irresistible it must be humanized, so that men and women can understand it. Centuries ago a man musing by the fire—seventy years old perhaps he was—thinking of all the figures that have blessed the earth, thinking of Jesus, said: "The word became flesh and dwelt among us. We touched Him with our hands—the eternal God became humanized—and we knew Him and understood Him." Today we find in the human touch the one approach and the panacea of all the ills of earth. Ezekiel spoke to idolaters, to a rebellious people; he meant to pour out on them hot lava. But he went down among them, saw them in idleness, slavery, ease; saw them as a people to be wooed, won, loved! It was an illuminating corrective of his immature judgment.

Mr. Raymond Fosdick speaks of the company of men who had to do with forming the League of Nations. Whatever might come through years of experience, these men who gathered about that table and saw eye to eye could never again think of nations as they had thought before. . . . Not only is the human touch one of the solvents of the great world's need, but how else can we bring about a world that is fit for

the children of God? Here where there are misunderstandings between classes; where there is a war of words in religious groups, about the haberdashery and the millinery of religion! What are we going to do about it? There is but one way, according to the Master—that is for the spiritualized sympathy of men and women to see this world as Christ saw it. Think how through the pages of the Old Testament there is the insistent, urgent cry of men to know what God is, where God is. "Oh, that we might find Him!" Forget all the high-sounding phraseology about Jesus. Remember that Jesus Christ is God; the answer to all the intellectual, spiritual cries of men. The technical name of the incarnation may be forgotten, but remember that Jesus is God Almighty saying to the human race: "I sat where they sat." When Jesus was born in Bethlehem, it was God Almighty taking his seat by motherhood, and consecrating childhood. When Jesus first went into the carpenter shop, He dignified, made honorable all toil. When the Master of men went out on His spiritual pilgrimage, to fight out the temptations of His soul, He was saying to all men: "I sat where they sat." During the night vigils of Gethsemane, when he had to bear insults and ignominies, as "on a tree they slew Him last," it was the agony of Eternal Love taking His place beside all who suffer and who bear crosses. . . . He is saying today: "If you would know my mind and heart and will for the world, read it out in the story of Ezekiel." It is here we find our only approach to making a contribution to the generation in which we live.

My young friends, you are going to live at Tel-abib, for at Tel-abib is the river Chebar. On this side and on that are men and women in captivity; some blinded by gods of this world, some in slavery to ignorance, made captive by the bonds of godless materialism, or by the American god of lust for power, pleasure, money. Some are captives because they have never been told the story of Christ. You are going out into a world that is so modern yet so old. There are modern idolatries—

not the worship of images, but of little gods of our own clever minds, and we fall down and adore them.

Where will you go? What will you do? You with the earmarks of Christian learning upon you?

An alumnus at a Western university was called on to speak. He had been preaching in a small town for twenty-five years. As he began to talk many of the men in the faculty sat with heads down as if on an endurance test, the students took naps, read newspapers, studied. As the man found that no attention was paid him, he stopped, put his foot down, and cried: "What is the matter with this college? Twenty-five years ago I went out. I've had seven of your graduates in my town—and as far as making any spiritual contribution is concerned, they might as well be living in Mars! We need service, not intellectual superiority!" The faculty raised their heads, the students listened, the president looked at him.

Comrades and fellow-students, you can go out into the needy world where there are the less highly privileged. You may belong to be fraternity of the esoteric; you may live in lonely, solitary isolation from the crowd. Or you may go forth like Ezekiel. By the touch of your consecrated hand, by the illumination of your trained minds, of your spiritual, Christ-touched hearts, you may lift people out of captivity into the richness and glory of human life.

> "Who seeks heaven alone his own soul to save,
> May keep the path, but will not reach the goal;
> While he who walks in love may wander far,
> Yet God will bring him where the blessed angels are."

Commencement Sunday—Sunday Evening

College Auditorium

ORDER OF SERVICE

EIGHT O'CLOCK

PRELUDE—Andantino (from Organ Sonata).....*Lamare*
HYMN 269—"From Greenland's Icy Mountains".....*Mason*
INVOCATION—DR. J. P. TUCKER
ANTHEM—"Sweet Is Thy Mercy".....*Barnby*
SCRIPTURE LESSON—DR. COUSINS
PRAYER—REV. J. A. CAMPBELL
HYMN 260—"Jesus Shall Reign".....*Hatton*
SOLO—"Jesus, Lover of My Soul".....*Macdougall*
MISSIONARY SERMON—
SOLON B. COUSINS, D.D., Richmond, Va.
ANTHEM—"Saviour, Again to Thy Dear Name".....*Llewellyn*
BENEDICTION—DR. COUSINS
POSTLUDE—War March.....*Mendelssohn*

Dr. Cousins, the speaker of the morning, delivered the missionary sermon.

Our approach to the subject for this evening will be by way of the thirty-third chapter of Isaiah, the seventeenth verse: "Thine eyes shall see the king in his beauty: they shall behold the land of far-stretching distances." This is not a description of heaven, but of a heavenly outlook. The city of Jerusalem was being besieged. Men looked out on the blackened tents of the Assyrians under the ruthless leadership of Sennacherib. The inhabitants of the city felt indeed "cabined, cribbed, confined." No wonder their outlook reacted upon their inlook. All the joy and resilience of their lives had faded away. In such a moment as that, God always lifts the clouds and speaks a word of assurance. The prophet tells the people that the day will come when they who believe in God will no longer see foes, but

the land of far-stretched distances. So we are to think, my young friends, this evening on horizons. We shall rest our missionary message on the word of this prophet.

Seven miles from this place where we are this evening, they tell us, the earth and sky meet. Of course this is figurative. But oh, the tragedy of human life—that seven miles mark many a man's intellectual, moral, spiritual horizon! Indeed so close to some is it that by a touch of the hand they can reach it. To others it is so wide and high as to extend to the spacious magnitudes of life. The whole world is our parish. . . . Our horizon is the differentiating factor of our life; for it is not our social or intellectual registering that determines the world in which we live. Here are two men living side by side, two students answering the same roll-call. How much alike they are in the prescribed routine! But you do not know them. Wait till the evening hour, when they are able to live in the world they create. What do they do then?

In the Middle West, where I once lived, I had two friends. One was fifty-five years old. His proud boast was that he had never been out of the corporate limits of the town, had never visited the great city near by, had never been in an automobile, never been exposed to a bath tub, never read by electric light, never been in a street car, never known any modern comforts; had only gone out of his house to his store and back. The other friend had consecrated all that was richest in his personality to the teaching of boys and girls in high school. When friends gathered in his home he would say, "Well, we'll spend the night in Australia; tomorrow in China!" He had the finest library on Walt Whitman in America. There in the same town was the one man with the limited horizon, and the other man who had high and holy comradeship with the great spirits of the past. The difference with men is the horizon which bounds their world. When we stay with drawn blinds—the stars shut out—and we feel discouraged, doubting, the mind nursing spectres that will not let go—unexplained adversity, and the shock of calamities—how that will bring the horizon close about us!

We've all heard of the man who studied twenty years on the genitive case in Greek. That reminds me of the epitaph a Scotchman wanted on his tomb. To his preacher he said, "Pastor, I've lived through the years, and I've done well, but I see my mistake. Let this be my epitaph: Born a man, and died a grocer." You can say, born a man, and died a preacher, born a man, and died a teacher, or, born a man and died a man! . . .

Ah, the pitiable tragedy of a man made in the spiritual image of God, endowed with possibilities to hear the eternal whispers, yet who delimits his world, contracts his horizon! . . . Preoccupation with an idea will delimit also a certain mood. Are not the most melancholy lines of poetry written by young people? Think of Edgar Allan Poe. Think of John Keats, who wrote "Here lies one whose name was writ in water." . . . Often the mood of disillusion and disappointment leads to cynicism. . . . What a pity it is if we are making our world small—if we are being conventionalized or standardized—if instead of being pioneers we become parrot-like chatterers of a passing fashion. . . . Then there is a fading sense of idealism that robs the world of its best, until it means only "a fortuitous collocation of atoms." I wonder if twenty years from tonight you will keep your present high idealism; can you still say, "I have kept the faith, I have followed the gleam?" For the most insidious peril is that of fading idealism. Wordsworth writes:

"Heaven lies about us in our infancy!
Shades of the prison-house begin to close
Upon the growing Boy,
But He beholds the light, and whence it flows,
He sees it in his joy;
The youth, who daily farther from the east
Must travel, still is Nature's Priest,
And by the vision splendid
Is on his way attended;
At length the man perceives it die away,
And fade into the light of common day."

Yet we may be thankful that there are some things that lift our horizons. The great benefactors of the world are those who lead us up to some door, fling it wide open and say: "Yonder are the lands of far distances!" Is there any finer service that education does for a young man or woman than just that? After four years during which came the discovery of the greatness and bigness of the world, many of us have forgotten the lectures of the classroom days, but many thank God that it was our privilege to walk with high and holy souls.

Professor Palmer of Harvard, burdened with great problems, went to see Phillips Brooks. After a half-hour of converse Professor Palmer went out, not having mentioned a single problem. But he said: "The sky was breaking over my head, and the ground rising beneath my feet, and I felt equal to all the stress and mystery of life."

When a certain group met to honor a man's life, one of the speakers remarked: "There went out from him something that lifted us and gave us new confidence in ourselves and made us more ready for service to God."

Science has done many things for our comfort, but is not its greatest contribution that it has given us a greater world and a greater God and a greater idea of what it means to work for Him in the bringing in of His kingdom? This is the special work of religion. All the power of God released through centuries past is ours tonight. . . . We stand in spiritual succession to the noble company of prophets—so lifting our horizon, till we become one with all the great of the past. The special work of Christ was that He came to push the horizon back from a tribal god worshipped by a certain people on a certain hill. Christ said, "Ye shall neither in this mountain, nor yet at Jerusalem, worship the Father. . . . But the hour cometh, and now is, when the true worshippers shall worship the Father in spirit and in truth." Christ pushed the horizon back when he said, "Enter into thy closet, and when thou hast shut thy door, pray to thy Father which is in secret."

Christ pushed the horizon back until men and women are no longer separated by race and caste and color: "One is your Father, which is in heaven." The horizon was pushed back also by the great disciple: "There is neither Greek nor barbarian, but ye are all one in Christ Jesus." . . .

It is a test of the Christian spirit whether or not a man's horizon has been lifted until he can see in every people the potential children of God.

My young friends, it is your privilege to lift horizons until provincialism and narrowness be forgotten, and the Light of Bethlehem illumine the earth; until Christ be indeed the Light of the World. Thus to lift men's horizons is to honor your Alma Mater, improve your day and generation, and serve Jesus Christ.

Class Day Exercises

The class day exercises of the class of 1928, which were held in the Meredith grove on Monday afternoon, May twenty-eighth, were an attractive feature of the Commencement occasion. The ideals for which Meredith stands, and a realization of these in her students, were represented in the program given by the graduating class.

At five o'clock the sophomores, dressed in white frocks with rainbow trimmings, carrying the daisy chain, and singing the daisy-chain song of the even class, formed an aisle through which the seniors, in their yellow and orchid dresses, with Miss Mildred Allen, the president, and little Miss Mary Elizabeth Phinney, the mascot, at their head, passed in stately procession to the left and right of the throne. Miss Allen welcomed the guests in a gracious manner, after which Queen Meredith, in the person of Miss Florence Stakes, mounted the throne.

Her task for four years had been that of preparing her daughters to travel life's great pathway. The Prime Minister of Queen Meredith's court suggested that a chest containing the memories of the freshman, sophomore and junior years of the

class of '28 be brought forth. His suggestion met with approval and the chest was secured by the pages of the court. Queen Meredith asked the spirit of the even classes to direct the class of '28 through a review of their progress during the four years of residence in her domain. Although the freshman year was represented largely by ignorance, despair, and fear, and the sophomore year by mischief and adventure, the junior and senior years were marked by ambition, wisdom, service, and religious ideals; thus the true spirit of Meredith was realized in the class of '28, and Queen Meredith was happy because her burden had been lifted and her aspirations for her daughters realized.

The vacation season for each of the four years was most gracefully represented in dances by Misses Louise McComb and Margaret Nash.

The future of the class was revealed by Miss Mary Browning who proved to be a most discerning prophetess.

After the class prophecy was read, the tradition of the even classes was handed down to their sister class, the sophomores, and in song the seniors greeted the class of '30 and '26, respectively, who in turn responded.

Miss Mildred Allen then announced that the class of '28, instead of leaving some material gift to the college, as has been the custom, had decided to increase their pledge to the Centennial Campaign which, they felt, would be of permanent value to Meredith.

The class of '28, followed the time-honored custom of handing down the cap and gown. These were delivered by Miss Mildred Allen to Miss Janie Burns, president of the incoming senior class.

With the singing of the *Alma Mater* the class of '28 again passed through the aisle made by the daisy chain.

The Alumnae Meeting

Monday morning of Commencement was given over to the alumnæ association. In the absence of both president and vice-president, Miss Nell Paschal presided over the meeting. Messages of greeting were sent to the absent officers.

First on the program were two piano solos by Miss Mary O'Kelley, '26, Rachmaninoff's *Polichinelle* and Dett's *Honey*. The address of the morning was delivered by Mrs. Margaret Shields Everett, '02, of Greenville, her subject being *The Romance of a Liberal Education*. Mrs. Everett emphasized the fact that there are no short cuts to knowledge. Much that passes for education leads only to superficiality and complacent ignorance, against which real intelligence finds it difficult to make a firm stand. The four years of hard work required at Meredith College makes students familiar with many subjects and instills a desire in them to master some. But this work at Meredith College furnishes only a foundation upon which one may or may not build. Mrs. Everett urged that as loyal alumnæ each should build on the foundations laid—if this is not done, an apology is due to her *Alma Mater*. The speaker recalled that Mr. J. L. Kesler once said that a course in college is not all of education, but only a key to unlock the storehouse of knowledge. Mrs. Everett's appeal to the alumnæ was that they should not allow these keys to grow rusty; neither should they use them only for their own pleasure and development, but with all their strength to serve the age in which they live by uplifting those less fortunate. To be alive in such an age with such a noble task before them, Meredith College alumnæ may prove to others that which they themselves think—that Meredith College is best.

Dr. Brewer made a report of the progress of the college during the past year. Looking towards future progress, Dr. Brewer said, "We have the ground, the plans, the motives—all but the money, to complete Greater Meredith." The alumnæ were asked

to make appeals to any whom they thought would help to remove the debt from Meredith College, thus clearing the way for further progress.

Miss Bertha L. Carroll, '13, of Chowan College, was elected president of the association for the coming year. Other officers were as follows: Mrs. Eugene Olive, '15, of Chapel Hill, vice-president; Miss Ruby K. Davis, '27, of Raleigh, recording secretary; Miss Mary O'Kelley, '26, of Raleigh, commencement speaker; and Miss Laura Cox, of Wake Forest, alternate speaker.

The most important step made was the selection of Miss Mae Grimmer, of Cape Charles, Virginia, for the full-time position of alumnæ secretary.

After the business session, waiting cars hurried the alumnæ to the old Main Building dining hall (now the Mansion Park Hotel dining hall) where the following courses were served:

Maroon and White
Sunday Chicken
Soph Beans (Snappy) Educated Apples
Rolls à la Richard B. U. W. Potatoes
Freshman Salad
Meredith Delight
Summer Nectar

Mrs. R. M. Squires, '07, of Wake Forest, was the gracious and witty toastmistress. The reunion classes, '03, '07, '08, '09, '10, '18, and '26, were welcomed by Miss Lois Johnson. Mrs. Ruth Couch Allen welcomed the incoming members of the association, the class of '28. The class of '18 presented a birthday cake to their little sister, the class of '28, three members of which were present. All sorts of good wishes were made for this youngest member of the Meredith family as the candles were blown out.

Guests of honor at the luncheon included many of those loved and honored by Meredith students from the beginning. Those

present were Dr. and Mrs. Charles E. Brewer, Dean and Mrs. J. G. Boomhour, Miss Ida Poteat, Dr. Delia Dixon Carroll, Mrs. Octavia Norwood, Miss Grace Lawrence, and Miss Mildred Allen, president of the senior class.

The attendance this year was unusually good, passing the hundred mark for the first time, and the enthusiasm exhibited gave promise of a successful year ahead.

The Annual Concert

The annual concert of 1928 opened with the chorus *Sing, O Sing,* by Dunn, sung by the Meredith choir and directed by Dr. Dingley Brown, Dean of the music department. Each member of the chorus seemed to lend herself unreservedly to forming a unit in the ensemble. This excellent coördination produced a sincere and sympathetic performance.

Song of the Sea, by Ware, played by Miss Charlotte Curtis, showed a sincere appreciation of the composer's thoughts and ideals. She played with nicety of shading and did some excellent interpretative work.

Miss Pauline Powell sang, *Wings of Night,* by Wattes, pleasing the audience with sweet, clear tones. She showed individual qualities, charm and facility. She was ably accompanied by Miss Janie Burns.

In the violin solo *Introduction* and *Polonaise,* Miss Pauline Buffaloe, accompanied by her sister, showed a warm and sympathetic tone in the *Introduction* together with a good sense of rhythm in the *Polonaise.* Her playing was lovely in legato passages combined with much beauty of tone.

The coloring was splendid in the two numbers sung by the Glee Club, *Beauteous Morn,* by German, and *Songs My Mother Taught Me,* by Dvorak. The club responded with vim, accuracy, and enthusiasm to every indication of the leader.

Miss Elizabeth Buffaloe gave a delightful interpretation of the well-known and always enjoyable Schulz-Evler arrangement

of the Strauss *Beautiful Blue Danube.* She showed a refreshing freedom of style and played with much imaginative insight—there were flashes of brilliancy while rhythms were clear and well marked.

Miss Evelyn Rhea Wood gave a good account of herself in the *Song Summer* by Chaminade. Particularly commendable was her clear enunciation—her singing was earnest and expressive. She was accompanied by Miss Virginia Branch.

Splendid in interpretation was the organ solo, *Romance,* by Tours, played by Miss Lelia Thomas. She has dignity of style and played with a variety of interesting contrasts.

Liszt in his *Rhapsodies* has embodied the essence of Hungarian music. In the *Rhapsody No. 12,* Miss Virginia Branch brought out the melancholy of the homeless gypsy race as well as the peculiar rhythmic effects, playing with all the vim and dash a rhapsody calls for. She played with the authority which shows the musician of force.

Miss Mary Brockwell played with abandon a *Mazurka* by Barrowiski. She showed an admirable distinction between the varying moods—the violin comes to life in her hands. There was much poetry and charm in her playing which held the interest of the audience to the final note.

Two numbers, *Trees,* by Ware, and *A Dream Boat Passes By,* by Lemare, sung by the chorus, made a fitting climax to a most enjoyable concert. Pride of achievement was shown in the care with which each member of the chorus followed the director, Dr. Brown.

Miss Virginia Branch played the accompaniments for both chorus and Glee Club with her accustomed skill.

The Graduating Exercises

The graduating exercises of the class of 1928 were held in the College Auditorium at 10:30, Tuesday morning, May twenty-ninth. The academic procession, consisting of the ninety-five members of the class, the trustees, the speakers, the faculty, and the alumnæ, formed in the parlors and marched across the campus to the auditorium. When the procession had taken its place, the audience sang, *Onward Christian Soldiers.* The invocation was made by Dr. Peacock. The anthem, *Angel Voices Ever Singing,* was then sung by the choir.

The address was delivered by Dr. William Beaven, of the First Baptist Church of Rochester, New York, whom Dr. Brewer introduced as preacher, university lecturer and trustee, writer, and a friend to young people. Dr. Brewer stated that, since the invitation to speak had been extended to Dr. Beaven exactly a year ago, we had been waiting a whole year to hear him.

Dr. Beaven's inspiring and fitting address consisted of congratulations and a challenge to the class.

He began his congratulations with praise of the music he had just heard, and referred to the fact that Rochester is a city of music, with Mr. Eastman as its patron saint. But he said he did not come to tell of Rochester's tradition of musical appreciation, but to congratulate the class and to give them a message concerning their responsibilities.

Dr. Beaven congratulated the class on their youth, on the fact that they were women, and that they were graduating from a Christian college.

Opportunities never before dreamed of are open to youth today because of the material changes made by aviation, radio, and television. Diatribes against young people are often indulged in, and a critical attitude towards them has existed since over six thousand years ago. But, today, youth is weighed for its value more fully than ever before. Changes are taking place

because of the view point of the young people, and older people are turning to them.

The members of the class should be congratulated, also, because they are women born in an age when opportunities are open to them that were not open to women fifteen years ago, and in a country where the glory of the womanhood is the pride of the manhood.

They should be congratulated, for, Dr. Beaven said, because they were graduating—not that their education was finished, but they had progressed far enough to develop the ability to think. Our country needs people who can think and think independently; people who can take the propaganda that they are being constantly subjected to by the press and the radio and dissect it; people whose brains can hit on all eight cylinders when face to face with problems.

Above all, the young women should be congratulated because they were graduating from a Christian institution, for the nation needs more than anything else young educated women who can act and think because of deep religious convictions. Dr. Beaven reminded them that they had been made custodians of a heritage of Christian training and that that part of their education was the undergirding of the rest; that the world needs religion—"God's wisdom interpreted through Jesus." Christian idealism must be the control of action. We are built with units of power and we must have elements of control. There must be a balance of power and control; the control system must be increased as the power system increases. It is only by the use of the animating body of the ideals of Jesus that the units of power can be rightly controlled.

Dr. Beaven stated again that he came to congratulate the class and to remind them of the responsibility placed upon them by their youth, their womanhood, and their graduation from a Christian college.

Youth is confused today because questions of right and wrong are not quite as black and white as they were formerly;

because society has erected many question marks at sign posts that have not yet been torn down; and because there are many misleading voices.

Speaking directly and impressively to the class, Dr. Beaven said, "It is your peculiar obligation to help your sex to think through the new problems of the day. Don't get the impression that what is different is right, nor what is old is wrong. New freedom means a parting of ways, and liberty must not be interpreted as the right to choose the wrong. Help womanhood to see that the adoption of a double standard does not mean that the women should go down to where the men are, but should draw the men up to the plane that women have occupied. I bring a challenge to you to keep to the heights and to invite the men to come up where you are. As long as women are honored by men there is a possibility of the woman's retaining the position of influence and power that she has had; but, if old ideas of the sacredness of the home, of the responsibilities of marriage are changed, if standards about the relation to men are lowered, women will pay."

Dr. Beaven said that the young women could not take a chance on being on the wrong side. He made this point impressive by comparing the period when things shift and then melt down into a certain mold, with the melting and molding of pig iron. The careful making of the mold and the moment of molding are vitally important.

Dr. Beaven ended his address by reasserting his congratulations and adding emphatically, "I come, also, to challenge you."

Following the conferring of degrees and the presentation of diplomas President Brewer gave the baccalaureate address to the class. He said that although the speaker had talked along the line of what he had planned to say, the personal relation between the president and the graduating class made him want to have a final word. The president's address may be found in another part of this Bulletin.

After the choir had sung the anthem, *Sweet is Thy Mercy,* Hon. Josephus Daniels presented Bibles as a gift from the college to the members of the class. Mr. Daniels said that in large and small ways, in public and private life, there would come to the members of the class such opportunities as came to Esther, and that inspiration for guidance could be found in the pages of the Bible.

Mr. W. N. Jones, President of the Board of Trustees, then gave his annual report. Meredith College has had an enrollment during the present session of 551 students, an increase over the attendance of last session of 59 students. Out of the current income this session, the college has paid for the gymnasium, the coal pit, repairs to the organ, and other improvements, amounting to about $10,000. Mr. Jones commended the management of the college for this good record, and the faculty for their faithful work. The endowment of the college has been increased since last commencement $3,648.48, and now amounts to $474,551.24, which is free from encumbrance. Mr. Jones stated that the gain to our Christian schools in the campaign had been of the highest value because it has called attention to the need of these schools and their place in our educational system.

Dr. Brewer acknowledged the receipt of a check from the local chapter of the American Association of University Women for the maintenance of a loan fund at the college.

Dr. Brewer stated that after the singing of *Alma Mater* and the pronouncing of the benediction the academic year 1927-'28 would be ended. Dr. Brewer voiced the sentiments of all present when he said we were always glad to have Dr. Vann, the writer and composer of *Alma Mater,* to help in the exercises of commencement. Dr. Vann pronounced the benediction.

The President's Address

Young ladies of the graduating class:

I speak for myself and for a host of friends when I extend to you heartiest congratulations on this happy occasion. It is a notable day for you, marking as it does the culmination of your four years of college work and the winning of your coveted diplomas. This is a day for a review of the years past and for contemplation of those that stretch ahead.

College life with its achievements affords an excellent preparation for a worthy career. It provides for you a broader acquaintance with the best there is in literature, in art, in music, in science. It makes possible the ability to properly estimate values and leads to an appreciation of them. College life enables you to surround yourself with friends. There are no friends just like those one finds in college—none more sincere, none more lasting. And your college life has led you to the discovery of a worthy motive for life. The development of mind and the multiplication of talents secured through steady application in college will be worth little unless it is all accompanied by a controlling motive and purpose to use these added gifts unselfishly for the good of mankind and for the spread of righteousness in the world.

As you today go forth from Alma Mater to test your equipment for the experiences awaiting you there are conditions that you will find interesting and stimulating and challenging. You will want to watch their development, to take part in it, to feel the thrill of it, and to meet fearlessly its challenge.

It is only four years since you emerged from the high school to take up your college work. In these four years, however, there have occurred great changes in the field of education, both in the conception of the function of schools and in their curricula. Such a development is attributed to the tremendous increase in the number of students applying for admission.

Class rooms, it is evident, are crowded with boys and girls of widely varying backgrounds, capacities, and ideals. This presents a problem that is both unique and puzzling. The democratization of education is a development in our high schools and colleges that needs the attention and the encouragement of all good citizens. The perpetuity and the prosperity of a democracy such as we have requires the education of the masses. But suiting curricula to the whims of the various types to be trained requires breadth of view and genuine educational statesmanship on the part of our leaders and workers in this department.

Not only in the field of education are there questions of vital interest at the present time but also in social studies. Welfare work has begun in North Carolina—and it is to continue. This enterprise of our State deserves study on the part of our citizenship and at the same time offers a field in which one's time and talents may well be used for improving the conditions under which our generation moves onward.

Such an enterprise must have regard to forms of entertainment that are available. Movies, the radio, the automobile, are among us and may be used for wholesome amusement. At the same time it is possible for incalculable injury to come from these sources. Methods used by you in your studies here will help you in your study of these agencies. Careful observation, an open mind, and a purpose to serve, will enable you to make a contribution to one of our unsolved problems.

You are assuming new responsibilities at a time when people are discussing anew religious questions, particularly those affecting the several Christian denominations. Movements are seen looking to organic union of groups of Christians now in distinct communions. Questions are being discussed as to what churches ought to do in aiding in the adjustment of the industrial situation in conformity with the Christian ideal. What can the churches do—what will they do—to bring the spirit of Jesus into international relations. What developments in the Foreign Mis-

sion enterprise are possible and desirable—and necessary—in order to be true to the Great Commission? Again, the enlistment of the members of our churches who hitherto have been indifferent to the appeals made for support of the varied church enterprises presents an unsurpassed opportunity for service and achievement.

In the realm of government and in political relations there are situations that command our attention. Law enforcement is one of the most important of these. That there is a growing disregard for law is unquestioned. It seems to be clear that people are becoming criminals earlier in life than in former generations. The contagion has spread until it involves a high percentage of those of family and racial connections from which better things might well be expected. These inroads of crime into new and more highly favored strata of society can but make one pause and consider whither we are drifting. Nor must it be forgotten that it remains yet to be determined whether or not a democracy is the final word in government. If it is not the ultimate form of government what direction will the development take? International relations need the attention of all loyal citizens. This condition will continue until nations in their dealings one with another will be able to apply the golden rule. One cannot but indulge the hope that the diplomatic negotiations now being conducted by Secretary of State Kellogg looking to the outlawry of war by the self-respecting nations of the world may be favorably received by such nations and lead to the entire elimination of that destructive and impossible method of settling anything.

And so, the situation you face today has wonderful possibilities, placing upon the present generation a responsibility and giving it an opportunity never surpassed.

These things are said not to discourage you. They are said not in any spirit of pessimism. A pessimist, it is said, is one who sees a problem in every opportunity. An optimist is one who sees an opportunity in every problem. I have no doubt

about your aligning yourselves with the optimists. The business of true education is to fit for high and rational living. The real forces in education are persons. The greatest results of education are convictions and ideals. These convictions and ideals you will need in making your contributions for the results desired.

Let me remind you that courage in your heart and confidence in the Lord and in the tasks you assume will go far in assuring a gratifying result. General Foch, before he was appointed generalissimo of the allied armies in the World War, made a report during the progress of the first battle of the Marne that is historic. Said he in this telegraphic report:

> "Hard pressed on my right,
> My centre is giving way,
> Impossible to maneuver—
> The situation is excellent—
> *I attack.*"

The battle was well-nigh won when he became aggressor and was unwilling to admit any possibility of defeat. No wonder such a spirit was called to lead the combined forces to a great victory.

The value of your contribution will be determined by your motive—your purpose in life. Education is a mere tool, to be used for good or for evil. Two individuals graduate from college, study law, and begin work in their profession. One uses the training secured to uphold the law, the other to help men evade the law. Two chemists graduate from the same institution—one uses the power thus acquired to make foods pure, the other to devise means for adulterating foods so skillfully as to avoid detection of the fraud. One group is an asset to the State, the other a liability. In the one case personality and power are exalted by righteous application, in the other they are degraded by use for the destruction of the social order. Helen Keller, who, because deaf, dumb, and blind, had meager con-

tacts with the outside world, once gave a very helpful suggestion in these words: "Join the great company of those who make the barren places of life fruitful with kindness. Carry a vision of heaven in your hearts and you shall make your home, your college, the world, correspond to that vision. Your success and happiness lie *in* you. External conditions are the accidents of life, its outer trappings. The great enduring realities are love and service."

Disappointments will undoubtedly come to each of you and you will make some mistakes. Let not these discourage you, but profit by every experience. Elbert Hubbard once said: "The greatest mistake you can make in life is to be continually fearing you will make one."

These suggestions are well summed up in these lines:

"Four things a man must learn to do,
If he would leave his record true;
To *think* without confusion clearly,
To *act* from honest motives purely,
To *love* his fellow-man sincerely,
To *trust* in God and heaven securely."

Such living will bring a wonderful reward.

"There was a dreamer, once, whose spirit trod
Unnumbered ways in thwarted search for God:
He stirred the dust on ancient books;
He sought for certain light in what the teachers taught;
He took his staff and went unto the wise,
And deeper darkness fell about his eyes;
He lived a hermit and forebore his food,
And God left visitless his solitude:
He wrapped himself in prayer night after night,
And mocking demons danced across his sight:

Resigned at last to Him he could not find,
He turned again to live among mankind—
And when from man he no more stood apart
God, on that instant, visited his heart!"

HONOR ROLL

MAY, 1928

First Honor

Arnette, Lois Monroe
Bagby, Mabel Strother
Barnhill, Frances Elizabeth
Bennett, Mary Lee
Boomhour, Elizabeth Gregory
Bostic, Annie Gertrude
Branch, Virginia
Brockwell, Mary Amanda
Brookshire, Ruth Minerva
Brown, Annie Eugenia
Buchanan, Edith
Buffaloe, Elizabeth
Buie, Mary Black
Bumgardner, Mamie Leila
Carroll, Iva
Cassada, Nettie
Coffey, Nellie Elizabeth
Coon, Catherine
Cox, Frances Rowan
Curtis, Charlotte
Day, Ethel Kathryn
Eagles, Mattie Lee
Elliott, Madaline
Ferebee, Marjorie
Frye, Ethel Louise
Gambill, Jessie Lee
Godwin, Hilda
Gore, Bruce Brewer
Haywood, Laura Mabel
Hill, Louise
Hocutt, Zelma
Hoggard, Mabel Claire
Hooper, Winona
Hunter, Mary Rodwell
Jacobs, Lois
Leonard, Paige
Jolley, Evelyn Elizabeth
Jones, Margaret Pearson
Kitchin, Hesta
McComb, Louise
McGougan, Vera Claire
Maddry, Charles Kathryn
Maynard, Martha
Miller, Vida Brown
Mitchem, Lottie Bryte
Morgan, Monta Selma
Morse, Blondie
Nash, Elizabeth
Nelson, Katherine
Newton, Pauline
Nolen, Mary
Patterson, Maisie
Paul, Glennie
Peebles, Mary
Randolph, Edith
Ratley, Norine
Robertson, Lillian Mae
Rogers, Costa Adele
Ross, Lois Edna
Rosser, Charlotte
Scarborough, Frances Elizabeth
Sorrell, Juanita
Thomas, Bess Virginia
Turlington, Dorothy
West, Verona A.
Wilder, Hazel Lee

SECOND HONOR

ALLEN, LENA
BARRIER, SOPHIA NELL
COOK, SARAH HELEN
EDWARDS, MARY LOUISE
FISKE, MARION
GOODWYN, KATHLEEN
GREEN, JANE
GREAVES, MARY RUTH
GREENWOOD, ELOISE
HEWLETT, DORIS ALDERMAN
HODGES, EULA
HONEYCUTT, HORTENSE
JAMES, ELIZABETH
JOHNSON, MARY ELLEN
LAWRENCE, ALICE BELLE
LOWDERMILK, RUTH
MASON, MARGUERITE
MEDLIN, MARTHA VIRGINIA
MUMFORD, HOWARD CYRENE
OLDHAM, HELEN
OLIVER, SARA LOUISE
PHILLIPS, RUTH FENTRESS
STAKES, FLORENCE
TAYLOR, MARTHA ELLEN
TUTTLE, LENA
VEASEY, EVELYN GERTRUDE
WALTON, KATIE LEE
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WHELESS, MARY B.
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CHARACTERS IN THE FICTION OF THOMAS HARDY*

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MEREDITH COLLEGE

CHARACTERS IN THE FICTION OF THOMAS HARDY[1]

A. Principal Characters

"A character," says Mr. Lathrop, "is only a hypothesis accounting for the phenomena offered by the conduct and appearance of our fellow beings; it is, in other words, the patterning of human relations which makes the perplexing confusion of our experience of humanity simple enough to be manageable."[2] Thus we look to novels for a better understanding of ourselves and for tolerence in understanding others; and so we are naturally interested in the sort of people we find in books and also in the way they act. Hardy has a good deal to say about the kind of people and the human strata of life which respond most readily to the author's creative touch and which most accurately reveal that part of their natures which humanity has in common. In *The Profitable Reading of Fiction* he speaks of some young and ingenious critic who said that novels which depicted life in the upper walks of society must, in the nature of things, be better reading than those that exhibited the life of any lower class, for the reason that the subjects of the former represented a higher stage of development than their less fortunate brethren. Hardy says this is a totally wrong conception. He continues:

> "All persons who have thoughtfully compared class with class—and the wider their experience the more pronounced their opinion—are convinced that education has yet but little broken or modified the waves of human impulses on which deeds and words depend. So that in portraiture of scenes in any way emotional or dramatic—the highest province of fiction—the peer and the peasant stand on

[1]Page references are to the Macmillan Edition of Thomas Hardy's works.
[2]The Art of the Novelist, by Henry Burrowes Lathrop, Chap. IV, p. 114.

much the same level; the woman who makes the satin train and the woman who wears it. In the lapse of countless ages, no doubt, improved systems of moral education will considerably and appreciably elevate even the involuntary instincts of human nature; but at present culture has only affected the surface of those lives with which it has come in contact, binding down the passions of those predisposed to turmoil as by a silken thread only, which the first ebullition suffices to break. With regard to what may be termed the minor key of action and speech—the unemotional every day doings of men—social refinement operates upon character in a way which is oftener than not prejudicial to vigorous portraiture, by making the exteriors of men their screen rather than their index, as with untutored mankind. Contrasts are disguised by the crust of conventionality—picturesqueness obliterated, and a subjective system of description necessitated for the differentiation of character. In one case the author's word has to be taken as to the nerves and muscles of the figures, in the other, they can be seen as in an écorché."[1]

This same idea of Hardy's Angel Clare echoes in *Tess:*

"He [Angel] held that education has as yet but little affected the beats of emotion and impulse on which domestic happiness depends. It was probable that in the lapse of ages, improved systems of moral and intellectual training would appreciably, perhaps considerably, elevate the involuntary and even the conscious instincts of human nature; but up to the present day culture as far as he could see, might be said to have affected only the mental epiderm of those lives which had been brought under its influence."[2]

This is very much the same idea I heard expressed recently by a lecturer. He said that if a line were drawn from the scythe of Ruth in the Bible to the McCormick reaper there would be quite a different level between its starting and finishing points, but such would not be the case if a line were drawn from the head of Ruth to the head of Mr. McCormick's daughter. We feel safe in saying that culture and education have not much

[1]The Forum, March, 1888, Vol. V, p. 69.
The Profitable Reading of Fiction, by Thomas Hardy.
[2]Tess of the D'urbervilles, p. 212.

changed the native mentality and natural impulses and the feminine nature of the twentieth-century, more highly-cultivated woman.

Again in *Tess* Hardy says, "The impressionable peasant leads a larger, fuller, more dramatic life than the pachydermatous king."[1]

With Hardy's own words about characters as a background, it will be interesting to study the men and women he has created. In the first place, although lacking in high social development and education, the "elemental passions" of these Wessex folk are complex enough and require the combined analytical and imaginative efforts of the author along with the action of the characters themselves to reveal adequately their complicated natures. The truth is, characters in most modern novels are more complex and subtle than at an earlier period; which fact can be explained—as many others can—by the influence of Science. People themselves are no more complex; only the advanced study of psychology and physiology is creating an interest in the workings and intricacies of human nature, and psychoanalysis is the result. In Hardy's unveneered, untutored natives, human nature—complex at best—is as uncovered and unartificial as possible and so furnishes an excellent opportunity for the revelation of the involuntary instincts.

No doubt Hardy's choice of character material was influenced by the growth of the democratic feeling during his century, and possibly also it may have been partly the result of a reaction against the earlier Nineteenth Century novel, which dealt mainly with characters of a higher station in life. And I am sure that his idea of woman and her intellectual and social and spiritual temperament is illustrative of the more recent recognition of her as an equal participant with man in all matters of love and life. Certainly one gets the impression that his characters are contemporary.

It is not easy to decide what characters Hardy is most successful with. Mr. Preston Slosson says, "The first law of cre-

[1]Tess of the D'urbervilles, p. 198.

ative literature is to make every character interesting."[1] This Hardy is capable of doing, for in *The Return of the Native* each character, irrespective of prominence in the action, is interesting, from Susan Nunsuch and Christian Cantle to Eustacia and Clym and the Heath. In *Tess of the D'Urbervilles* Izz Huett, John Durbeyfield, and the most minor characters are instrinsically interesting. The same can be said of *Under the Greenwood Tree* and *Far From the Madding Crowd* and doubtless others. So Hardy can make any character interesting on its own account. His most remarkable creatures, however, are his women; it seems to me that he delicately suggests their most elusive and most feminine characteristics with a skill and insight that are extraordinary.

It is natural that a writer have a specialty in character creation; and we find that Hardy specializes in two or three types. One of his favorites is the emotional, impulsive woman, and his intimate and frequent treatment of this type indicates that he believes in impulsive action, rather than deliberative, as the truest index to character. Mr. Lathrop says, "They [impulsive acts] have been long and unconsciously prepared for, and show what a character is, not what it is becoming, whereas the deliberate act may reveal tendencies which are victors, but not conquerors." This seems to be Hardy's feeling also. And as his "vessels of emotion" and impulse, he usually chooses very young and inexperienced women—really child-women. There are several reasons, I imagine, for this. In referring to Sue in *Jude the Obscure,* he speaks of "those narrow womanly humours or impulses that were necessary to give her sex." *Women,* I suppose, he considers inherently ruled more by instinct and feeling than by thought or reason. Then *young* people are more natural and more impulsive and less artificial, and he chooses the *inexperienced* type because their secluded life in quiet and conservative Wessex, like Marty South's countenance, has not had its mobile power worn away by the continuous wave-like beat of the eyes of the multitude upon it, "but in the still water of

[1]The Independent, 105:66-7, January 15, 1921.
Background Folk in Your Novel, by Preston Slosson.

privacy every feeling and sentiment unfolds in visible luxuriance to be interpreted as readily as a printed word by an intruder."[1] Thus we find Hardy's women mobile in nature and young in years, seeming younger even than they are. There is this description of *Tess:* "For all her bouncing handsome womanliness you could sometimes see her twelfth year in her cheeks or her ninth sparkling from her eyes; and even her fifth would flit over the curves of her mouth now and then."[2] She was in fact seventeen years old. Again when she was twenty, we are told that she was "one who mentallly and sentimentally had not finished growing." Elfride in *A Pair of Blue Eyes* at the age of nineteen or twenty "was no further on in social consciousness than any urban lady of fifteen."[3] And "her manner was childish and scarcely formed." Sue Bridehead in *Jude the Obscure* is spoken of as a sophisticated "child-type" of woman. Fancy Day in *Under the Greenwood Tree,* Bathsheba in *Far From the Madding Crowd,* and Paula in *A Laodicean,* and in fact the majority of Hardy's women, give the impression of being girls rather than women to begin with, their complex natures coming to the surface as their experience broadens and deepens. Eustacia seems older than his other heroines—though she was only nineteen—because, I suppose, of the freedom and isolation of her life on the heath. This delicately poised position between the inexperience of girlhood and the experience of womanhood—this transition from simplicity to complexity is Hardy's opportunity for revealing the touch of nature that makes kin the whole world of womankind. His women have not formed themselves, and have not learned to consider the consequences of action. They are creatures of instinct and their action depends on the delicate fluctuation of whim and caprice rather than on deliberately weighed action and self-willed conduct as is the case with George Eliot's characters. Bathsheba is a "merry-go-round of skittishness"—a bundle of contradictions: venturesome, dependent, proud, humble, sim-

[1]The Woodlanders, p. 8.
[2]Tess of the D'urbervilles, p. 13.
[3]A Pair of Blue Eyes, p. 1.

ple, complex, whimsical, impulsive, strong, weak. Perhaps, Hardy's most whimsical and evasive woman is Paula with Sue as a more serious but equally vacillating second; she was "so vibrant that everything she did seemed to have its source in feeling." Their contradictory words and deeds suggest a verse in *The Courtin'* from Lowell's *Biglow Papers:*

> To say why gals acts so or so
> Or don't, 'ould be persumin';
> Mebby to mean *yes* an' say *no*
> Comes nateral to women.

Fancy is skittish and capricious, wavering between Dick Dewey and Farmer Shiner and the vicar. Grace in *The Woodlanders,* Elfride, Tess, and Eustacia all act instinctively and obey their impulses, not considering the result of their action.

One of the instinctive and inherent traits of a woman is her vanity, more sympathetically called her love of admiration, which Hardy describes as "the least of woman's lesser infirmities." Vanity is the root of Bathsheba's weakness, for it was Troy's praise and flattery which won her. Woman likes to be attractive in the eyes of others, and not to one, but to many. It was hard for Dick to understand why Fancy would want to appear to advantage in other men's eyes but his. He cared not how he looked in any other woman's eyes but hers. She loved finery and adored admiration. So did Elfride; how disappointed and chagrined she was when Henry Knight said he liked hazel eyes and dark hair best—just the opposite of hers, and how much stronger the impulse to adorn herself—the desire for beautiful earrings—was than her conscience and sense of loyalty to Stephen. Hardy sometimes makes this love of adornment a not unattractive quality in women. He says in *A Pair of Blue Eyes,* "How natural to womankind was a love of adornment, and how necessary became a mild infusion of personal vanity to complete the delicate and fascinating dye of the feminine mind."[1] This calls to mind Sidney Lanier's verse:

[1]A Pair of Blue Eyes, p. 214.

"And lady loves for spidery lace
And broideries and supple grace
And diamonds and the whole sweet round
Of littles that large life compound."

Along with this characteristic goes a bent toward flirtation. Fancy was guilty of it. She consciously let Dick suffer. Eustacia, the most intense and selfish of Hardy's more important emotional characters, exults in her power to make Wildeve walk three miles after dark to her bonfire and, although realizing that her zest in reclaiming him was due to his inconstancy and to the competition of her rival, enjoyed her influence over him. Sue admitted to Jude woman's love of being loved. She says:

> "When I first knew you I merely wanted you to love me. I did not exactly flirt with you, but that inborn craving which undermines some women's morals almost more than unbridled passion—the craving to attract and captivate, regardless of the injury it may do the man—was in me; and when I found I had caught you I was frightened. . . . But you see, however fondly it ended, it began in the selfish and cruel wish to make your heart ache for me without letting mine ache for you."[1]

Also, woman's feeling for man before she has committed herself is very delicately balanced on instinct and caprice in regard to external things and may be quite easily overbalanced either toward or away from the man. Fancy was tempted to say yes to the vicar; he was nicely dressed, and carried a silk umbrella; Dick had just called by and, carrying no umbrella, was wet and seemed not so attractive as usual. In *The Woodlanders* Hardy gives this reflection of Giles concerning Grace:

> "It had sometimes dimly occurred to him, in his ruminating silences at Little Hintock, that external phenomena—such as the lowness or height or color of a hat, the fold of a coat, the make of a boot, or the chance attitude of a limb at the instant of view—may have a great influence upon feminine opinion of a man's worth, so frequently founded on nonessentials; but a certain causticity

[1]Jude the Obscure, p. 420.

> of mental tone towards himself and the world in general had prevented today, as always, any enthusiastic action on the strength of that reflection; and her [Grace's] momentary instinct of reserve at the sight of him was the penalty he paid for his laxness."[1]

And the two following quotations from *The Woodlanders* further illustrate a woman's contradictory nature:

> "The latter [Grace] looked at him [Giles] with intensified interest this morning, in the mood which is altogether peculiar to woman's nature, and which, when reduced into plain words, seems as impossible as the penetrability of matter—that of entertaining a tender pity for the object of her own unnecessary coldness."[2]
>
> "If it be true, as women themselves have declared, that one of their sex is never so much inclined to throw in her lot with a man for good and all as five minutes after she has told him such a thing cannot be, the probabilities are that something might have been done by the appearance of Winterborne on the ground beside Grace."[3]

There seems to be no end to the contradictory characteristics of a woman's make-up. Even Mrs. Yeobright, Clym's mother, had not outgrown her moods, as we see by her feeling about Tamsie's failure to marry Wildeve:

> " 'I could almost say that it serves you right if I did not feel that you don't deserve it,' continued Mrs. Yeobright, who possessing two distinct moods in close contiguity, a gentle mood and an angry, flew from one to the other without the least warning."[4]

And this about Bathsheba:

> "Perhaps in no minor point does woman astonish her helpmate more than in the strange power she possesses of believing cajoleries that she knows to be false—except, indeed, in that of being utterly skeptical on strictures that she knows to be true."[5]

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[1] The Woodlanders, p. 41.
[2] The Woodlanders, p. 98.
[3] The Woodlanders, p. 112.
[4] The Return of the Native, p. 44.
[5] Far From the Madding Crowd, p. 214.

Hardy also speaks of "woman's instinct to hide" and apparently believes that she is by nature often *afraid* to tell the truth. *A Pair of Blue Eyes* is really the tragedy of a woman who was afraid to tell the truth. Elfride seems to be a girl who would normally be truthful, but she is placed in a situation where she is afraid if she tells the whole truth, she will forfeit all her happiness; and she is not brave enough to run the risk. It has been said that men are naturally more truthful than women, the reason being that they are braver than women, and falsehood and cowardice and fear go hand in hand. Whether this is true or not, Hardy illustrates it again in *Tess.* We are told: "At the last moment her *courage* had failed her, she *feared* his [Clare's] blame for not telling him sooner; and her *instinct of self-preservation* was stronger than her candour."[1]

But one of the most blessed attributes of woman's youthful and volatile nature is her tendency to recuperate or to rally; her exuberance is one of the most optimistic and gratifying things in Hardy's characterization. In *The Woodlanders* he says, "Even among the moodiest the tendency to be cheered is stronger than the tendency to be cast down; and a soul's specific gravity constantly reasserts itself as less than that of the sea of troubles into which it is thrown."[2] The following descriptions illustrate this idea:

> "Her heart [Grace's] rose from its late sadness like a released bough; her senses revelled in the sudden lapse back to nature unadorned."[3]
>
> "Elfride's capacity for being wounded was only surpassed by her capacity for healing, which rightly or wrongly, is by some considered an index of transientness of feeling in general."[4]
>
> "But Elfride possessed special facilities for getting rid of trouble after a decent interval. Whilst a slow nature was imbibing a misfortune little by little, she had swallowed the whole agony of it at a draught and was brighten-

[1]Tess of the D'urbervilles, p. 242. The italics are mine.
[2]The Woodlanders, p. —
[3]The Woodlanders, p. 246-7.
[4]A Pair of Blue Eyes, p. 129.

ing again. She could slough off a sadness and replace it by a hope as easily as a lizard renews a diseased limb."[1]

"However, she [Bathsheba] seemed to have a short cut for getting back to cheerfulness, . . ."[2]

"There was a sort of rejuvenated appearance about her: As though a rose should shut and be a bud again."[3]

"The recuperative power which pervaded organic nature was not denied to maidenhood alone." . . . "and some spirit within her [Tess] rose automatically as the sap in the twigs. It was unexpended youth, surging up anew after its temporary check, and bringing with it hope, and the invincible instinct towards self-delight."[4]

"The irresistible, universal, automatic tendency to find sweet pleasure somewhere, which pervades all life, from the meanest to the highest, had at length mastered Tess. Being even now only a young woman of twenty, one who mentally and sentimentally had not finished growing, it was impossible that any event should have left upon her an impression that was not in time capable of transmutation."[5]

It is interesting to note Hardy's description of woman's physical movement which seems to be in accord with the fluidity of her emotional nature and the mobility of her feelings. Of course this may be unconscious on his part and only the result of his artistic sense of the poetry of motion, but it is at any rate noticeable. In describing a pretty woman, he was fond of the word "flexuous."

This is a part of the description of Cytherea in *Desperate Remedies:*

"Indeed, motion was her specialty, whether shown on its most extended scale of bodily progression, or minutely, as in the uplifting of her eyelids, the bending of her fingers, the pouting of her lip. The carriage of her head—motion within motion—a glide upon a glide—was as delicate as that of a magnetic needle. And this flexibility and elasticity had never been taught her by rule, nor even been acquired by observation, but *nullo cultu,* had naturally developed itself with her years."[6]

[1] A Pair of Blue Eyes, pp. 151-152.
[2] Far From the Madding Crowd, p. 34.
[3] Far From the Madding Crowd, p. 462.
[4] Tess of the D'urbervilles, pp. 126-127.
[5] Tess of the D'urbervilles, p. 134.
[6] Desperate Remedies, p. 7.

Grace was said to be "elastic in movement." There is this description of Fancy, "Flexibility was her first characteristic by which she appeared to enjoy the most easeful rest when she was in gliding motion." She is said to be as "flexible and light as a bird"; she went along "as if she hardly touched ground, and as if a moderately strong puff of wind would float her over the hedge into the next field." And Thomasin in *The Return of the Native* is pictured thus:

> "In her movements, in her gaze she reminded the beholder of the feathered creatures who lived around her home. All similes and allegories concerning her began and ended with birds. There was as much variety in her motions as in their flight. When she was musing she was a kestrel, which hangs in the air by an invisible motion of its wings. When she was in a high wind her light body was blown against trees and banks like a heron's. When she was frightened she darted noiselessly like a kingfisher. When she was serene she skimmed like a swallow, and that is how she was moving now."[1]

But the impulsive and inconsistent nature may also belong to a man as well as to a woman. Hardy's most perfect example of such a man is Michael Henchard, the Mayor of Casterbridge. In his personality, it seems to me, the novelist has combined will and impulse so that we are more aware, than in the case of the women, of the conscious conflict going on in Henchard between his deliberate and impulsive nature—more conscious of his struggle for mastery over himself and his surroundings. He does right both deliberately and impulsively and he does wrong both deliberately and impulsively. Like the women, he has a contradictory temperament, being haughty, proud, rough, but also capable of humility and gentleness as well as a deep affection and a fine sense of justice. He is the turbulent, moody, volcanic type that is bound to be inconsistent and is continually struggling between his higher and lower natures. Henchard impulsively made his vow not to drink for twenty-one years and deliberately kept it to the very day. Having told Elizabeth

[1]The Return of the Native, p. 249.

Jane he was her father, he resolved not to recede from the position and he did not, later impulsively telling Newson, Elizabeth Jane's father, that she was dead. His movement to push Farfrae through the door in the granary was impulsive and his tying up his arm when he challenged Farfree to fight was deliberative. He instinctively refrained from revealing Lucetta's past to Farfrae, though he had deliberately planned to. After the wrestling match, he said to Donald, "And now—though I came to kill 'ee, I cannot hurt thee!" It was his "buffetings" that brought his bad impulses to the surface when he had deliberately put them behind him. And it was at crises that his impulses—either good or bad—proved stronger than deliberate action. When tempted to reveal to Farfrae the illegitimacy of Elizabeth Jane's birth, Henchard shuddered and exclaimed, 'God forbid such a thing. Why should I still be subject to these visitations of the devil, when I *try so hard* to keep him away?' " A crisis usually demands impulsive rather than self-willed action, as illustrated by Tess's not telling the truth when she had deliberately planned to, and also her striking Alec in the face with a glove at a crucial moment—a premonition of her impulse to kill him which she instinctively obeyed at a later crisis.

In the end, it seems that the mayor of Casterbridge is the victim of his impulses; he loses his power to do the right thing deliberately, and hopeless of pulling himself up by his bootstraps he goes off alone—to die. We are told he was "a man to whom some human object for pouring out his heat upon—were it emotive or were it choleric—was almost a necessity." In this respect he is more like Viviette in *Two on a Tower* and Eustacia, only he makes a more persistent and noble struggle to control his own impulsive and rebellious nature and unfavorable circumstances than either of them—or Jude, for that matter; and so he is a more tragic character because the end seems so inevitable in spite of all that he was humanly able to do. He was "a vehement being who had quitted the ways of vulgar men without light to guide him on a better way," like Faust, as

Hardy says. In him, it seems to me, inconsistency and contradiction of impulse in a man are carried as far or farther than in any of Hardy's women.

Hardy seems to tend more toward both men and women of impulse and emotion. He graduates the type from the innocent and inexperienced characters like Fancy and Elfride and Tess to the more selfish and rebellious and erratic type illustrated by Viviette and Eustacia, and by such masculine counterparts as Wildeve in *The Return of the Native,* Fitzpiers in *The Woodlanders,* and Troy in *Far From the Madding Crowd.* Hardy, however, does not fail to take into account the opposite kind of men and women—those who are well-poised and more normal. There is Thomasin in *The Return of the Native,* to whom "there were not demons in the air and malice in every bush and bough" as to Eustacia. Then there is the steady and "static" Gabriel Oak in *Far From the Madding Crowd,* who might be identified with the village of Weatherbury, both being "immutable, unchangeable, unvariable." Giles Winterborne in *The Woodlanders* had the power of "keeping not only judgment but emotion suspended in difficult cases," and Clym in *The Return of the Native* was stronger than his adversity and a true product of the heath. Diggory Venn in *The Return of the Native* and Angel Clare in *Tess of the D'Urbervilles* are also of the steadier type. So Hardy is not one-sided in the matter of character portrayal.

Several of Hardy's older men are interesting. Elfride's father, Parson Grandcourt, is of the Polonius type, pompous, talkative, and always recalling an unusually appropriate and funny story, but which was too bad to tell. Tess's father, John Durbeyfield, apparently some relation of Mr. Macawber, is a perfect picture of a shiftless and decadent remnant of a once well-to-do family. His faith in the virtue and utility of his broken-down aristocratic connection is too funny. "'I am thinking of sending round to all the old antiqueerians in this part of England,' he said, 'asking them to subscribe to a fund to maintain me. I'm sure they'll see it as a romantical, artisti-

cal, and proper thing to do. They spend lots o' money in keeping up old ruins, and finding the bones o' things, and such like; and living remains must be more interesting to 'em still, if they only knowed of me.' " Grace Melbury's father is an admirable character and the tender care of his daughter and his pride in her refinement is a delightful trait in this rough timber merchant. His having the buggy washed and with his own hands brushing and blacking the horse's hoofs so that his educated and refined daughter would not be "shocked at the homeliness of home" when she came back from college, was a delicate touch. He said, " 'Tis these little things that catch a dainty woman's eye if they are neglected. We, living here alone, don't notice how the whitey-brown creeps out of the earth over us; but she, fresh from a city, why, she'll notice everything.' " And his tone, we are told, "evinced a certain exultation in the very sense of that inferiority he affected to deplore; for this advanced and refined being, was she not his own all the time?"

Hardy uses the three means of revealing character common to life and books. We know people by what they do, by what they say, and by what others say about them, in the case of fiction both what the author says as well as the other characters. Take Eustacia, for example. Her lighting the bonfire as a signal for Wildeve is an indication of her character. Also this conversation of hers with Clym is characteristic:

Eustacia: "I have not much love for my fellow-creatures. Sometimes I quite hate them."

Clym: "There is no use hating people, if you hate anything, you should hate what produced them!"

Eustacia: "Do you mean nature? I hate her already."

Then Mrs. Yeobright said of her: "She is lazy and dissatisfied."

Susan Nunsuch, who later was guilty of the pin-pricking and the burning of a wax-image of Eustacia, and who was the first to speak of her, said, "She is very strange in her ways living up there by herself, and such things [bonfires] please her."

And the author speaks of her as "arriving at that stage of enlightenment which feels that nothing is worth while." Also he says: "In heaven she will probably sit between the Héloises and the Cleopatras."

Take another example: the mayor of Casterbridge. He revealed his nature by the act of selling his wife and also by reinstating her and buying her back with a gift of the same sum; then again by what he said of himself: " 'I am the most distant fellow in the world when I don't care for a man,' he said. 'But when a man takes my fancy he takes it strong.' " We learn to know him still further by what others thought of him, as, for example, what Lucetta said, "That he is a hot-tempered man—a little proud, perhaps ambitious, but not a bad man." And finally the author helps us to better understand this inconsistent nature: "Those tones showed that, though under a long reign of self-control he had become mayor and churchwarden and what not, there was still the same unruly volcanic stuff beneath the rind of Michael Henchard as when he had sold his wife at Weydon Fair."

There is nothing new about these means of revealing character; only it seems Hardy applies the various methods naturally and skillfully in the gradual building up of the reader's knowledge of a character's nature and development. Almost without exception the action is in perfect accord with any previous description of the characters, and the unfolding of their reputation and personality seems natural and consistent and satisfying. Their conversation is not circuitous or needlessly vague and obscure, but direct and straightforward, interesting in itself—but always of structural value also. Hardy's whole portrayal of character is simple and easy to follow—so much so, perhaps, that one may pass over something which appears negligible but is quite the contrary.

A good deal depends on the introduction of a character—especially an important character—for first impressions give one a forward push into an understanding of a person's make-up and potentialities. Most of Hardy's novels open with an inter-

esting scene in which the main characters are shown in a certain situation which reveals some elemental trait that can be traced throughout their experiences. *Jude the Obscure* begins with a scene when Jude was an eleven-year-old boy and almost at once the reader realizes the tenderness of his feelings for birds—as well as his being cruelly punished for his kindness to them and his consequent feeling of being an unnecessary part of the scheme of life. These are all foreshadowings. In the first chapter in *Far From the Madding Crowd* there is a scene revealing Bathsheba's vanity and Gabriel's philosophical insight into her nature. *The Mayor of Casterbridge* begins with the scene of Henchard's selling his wife, and we see something of her simple-mindedness and his recklessness which is followed by his vow to reform. *Tess of the D'Urbervilles* opens with a scene in which Tess's father is the chief personage, but in which the cause of all her future unhappiness is the mainspring of the action. It is followed by a delightful picture of Tess at the Clubwalking, where we are conscious immediately of her chief characteristics; her youth, her freshness, her beauty, her simplicity, her innocence, her pride.

The Return of the Native does not open with a scene in the strict sense of the word, though the description of the Heath is so personified that it is more than the ordinary description of a place; for the place is extraordinary. There are such references as these that give the idea of its personality: It was as night drew on full of "watchful intentness"; it "appeared slowly to awake and listen"; its "mood" is mentioned; "the storm was its lover," and "the wind its friend"; it was like man, "slighted and enduring"; "as with some persons who have long lived apart, solitude seemed to look out of its countenance"; and "it had a lonely face." Not a living soul is mentioned in the first chapter, which is the only time, I believe, that such is true in Hardy's novels. The reason is that the heath is just as important as any character in the action that takes place; hence the space and the artistic care that it receives are warranted. The introduction of Eustacia, the chief character, is also just as

admirable and as artistically done. At first we get only a glimpse of her figure through the eyes of Diggory Venn as she stood on top of Rainbarrow etched in outline against the sky for a moment. She stands solitary on the Heath that she hated; but the time was not ready for her entrance. There was a suggestion of her importance in her completion of the unity of the vale, the upland, the barrow, and also in the fact that somehow Diggory's imagination clung to her "vanished, solitary figure" rather than to the gathering peasants. The other two women of the story are introduced, the rustic characters talk about Eustacia, and her bonfire burns longer and brighter than the others, as some one has suggested, in order to indicate its greater importance structurally; but still we do not see her till the author, as in the case of the Heath has given a masterful description of her, comprising the entire chapter: Queen of the Night, a description which itself is as vivid as action. After this we are ready for the scene with Wildeve beside the pool—wherein she reveals her "voluptuously selfish" nature. This seems to me to be Hardy's most carefully planned and most artistic introduction of a leading character.

In Hardy's best novels the traits revealed in the introduction of the main personages are consistently followed up and developed. Hardy himself speaks of "a regular structure of incident accompanied by an equally regular development of character." In the case of some of his women, he takes them at an undeveloped age so that the development is all the more noticeable. Mr. Lubbock says, "Characters grow old as we all do; they change in the only possible direction, that which results from the clash between themselves and their condition." That is the way Tess and Jude and Eustacia and the mayor of Casterbridge and Bathsheba and Elfride and Sue and Grace grow old and change. "Experience," says Hardy, "is as to intensity and not as to duration." The struggle of the mayor of Casterbridge and of Jude was of longer duration than that of any of the other characters, the shortest period of time of the more important novels being in *The Return of the Native,* in which

the duration of the action was one year and one day. The growth of character comes about by the conflict with surroundings and circumstances and often involves the experience of an early love and a later and more mature one. In most cases the experience costs dearly, and in most the development is gradual, as is most natural. Jude and Sue's change of position was not a sudden thing, nor was the disappointment and the disintegration of the reputation of the mayor of Casterbridge; but possibly the author's best illustration of the gradual growth of a character is the change that takes place in Tess. Mr. Lubbock says, "The worst kind of disappointment does not happen like that, fall as a stroke; it steals into a life and spreads imperceptibly." That is what happens to Tess though there are several stages to her growth. First, during the time after her experience at Trantridge we are told, "Almost at a leap Tess thus changed from a simple girl to a complex woman. Symbols of reflectiveness passed into her face and a note of tragedy at times into her voice. Her eyes grew larger and more eloquent. She became what would have been called a fine creature; her aspect was fair and arresting; her soul that of a woman whom turbulent experiences of the last year or two had quite failed to demoralize. But for the world's opinion these experiences would have been simply a liberal education."

Then a little later there is this: "On a thyme-scented, bird-hatching morning in May, between two and three years after the return from Trantridge—*silent reconstructive years* for Tess Durbeyfield—she left her home for the second time."

Again we are told, "Tess's passing corporeal blight had been her mental harvest."

Finally, after her first disillusionment and her second great disappointment, came the eight long months of waiting and hard labor, along with many misgivings, ending in doubt and bewilderment and at last in her yielding to Alec's arguments. During this time came her most gradual change and greatest disappointment that spread almost imperceptibly into her life, which made it possible at a time of crisis for Clare to become

vaguely conscious though not wholly to realize till later "that his original Tess had spiritually ceased to recognize the body before him as hers—allowing it to drift like a corpse upon the current, in a direction dissociated from its living will."

Hardy takes a sympathetic attitude toward his characters. Those of them who are playing a losing game with their environment he would naturally have most feeling for. Though their actual experiences were not the author's, I believe many of their thoughts and emotions were. He says in *The Profitable Reading of Fiction,* "Characters however they may differ express mainly the author, his largeness of heart, or otherwise his culture, his insight and very little of any other living person, except in such an inferior kind of procedure as might occasionally be applied to dialog . . ." I wonder if the author is not sometimes too sympathetic toward his characters; that is, more than they deserve. I felt this not continuously, but at times in regard to, for example, Sue and Jude and a little about the mayor of Casterbridge and also Fitzpiers in *The Woodlanders.* This rather unsympathetic reaction on my part is due to what seems to me to be a lack of essential fineness at some point in the character, in the changeability of character, and in the exaggeration of the cruelty of fate. At such times sympathy defeats its own purpose and the action or conversation seems melodramatic. It is to be expected that a dramatic writer when not at his best will become melodramatic. I believe that the most melodramatic incident in all of Hardy is the death of Viviette in *Two on a Tower,* which seems to me to be due to "acute dramatitis," as similar deaths in literature have been diagnosed. But the few cases of exaggerated feeling and sympathy only cause one to appreciate more thoroughly the many times when character and action legitimately receive the sympathy of the writer and arouse that of the reader.

Although Hardy's characters are the natives of Wessex, there are no peculiarities about them sufficient to differentiate them from the people who might be found anywhere on the globe. Hardy says that he does not mean his characters to be provin-

cial—but "beings in whose hearts and minds that which is apparently local should be really universal." Their fixed and secluded locality only contributes a picturesqueness to them and focuses attention on the proximity of nature to their lives and the influence of environment on the fortunes of these indigenous people. Even at this time in America, it is highly probable that a man's loss of money, friends, and position, and all that was worth while to him, could be largely due to the failure of the grain crop (as is the case in *The Mayor of Casterbridge).* The varying effects of Egdon Heath on character is not an improbable thing anywhere, for it was the kind of place that some would love and others hate. We all know of people whose whole lives would be miserable and almost ruined if transplanted into the country and also others who would be unhappy if transferred to the city. "What is one man's meat is another's poison"; and it is perfectly natural that "Weird Egdon" could be hateful and unfriendly, a place to get away from to a person like Eustacia, and to a person like Clym "exhiliarating, strengthening, soothing"—a place to come back to. I repeat, there seems to me nothing about Hardy's Wessex country that localizes and provincializes the human nature of his characters.

To my mind, Eustacia and Tess are Hardy's most perfectly created characters. Both are tragic, though Tess's fate is more pitiable than Eustacia's. Possibly Hardy's next most tragic figures are the mayor of Casterbridge and Jude the Obscure. What is a tragic character? Mr. Lathrop says, "The tragic nature is a great nature with which normal men can sympathize, though they do not approve of it; not a mechanism but a living character; a human being conceivably different from what he actually is, conceivably adjusted to happier conditions than those which he has met. . . . On the other hand, it is not necessarily the case that a tragic nature should be in some way flawed or weakened so that its fall is a result of its defects."[1] For illustration of this last fact he uses Antigone, who was "without a flaw in any intelligible sense relating to her destruction. Her calamitous end is not due to her fault or flaw,

[1]The Art of the Novelist, by Henry Burrowes Lathrop, Chap. V, p. 165.

but to the fault of circumstances; she tests the world and not the world her." Also he speaks of martyrs, saying "The tragic depth of martyrdom is that the world is not worthy." Eustacia and Tess fit this definition; both were ill-adjusted to their surroundings and life; both could conceivably have been more happily adjusted. We sympathize with each of them, but we approve of Tess and not so much of Eustacia, the cause being, I suppose, that Tess is of a finer fiber and that her disastrous life is more the result of circumstances than of any flaw in her nature as is the case with Eustacia. We sympathize with both of them because, as Mr. Lathrop suggests, no one is perfectly adjusted to his environment and to the other beings in the world. We all know something of maladjustment.

We sympathize with Eustacia in spite of our disapproval, because of her potential power which Hardy has somehow made us conscious of. Some critic describes about the same thing in Ibsen as his "keen sense of the abiding value of good human stuff." Hardy describes Eustacia as a Cleopatra, and says two of her favorite characters are Pilate and Saul of Tarsus. She would often sing a psalm on Saturday nights and read her Bible on a week-day, "that she might be unoppressed with a sense of doing her duty." The author though sympathizing with Eustacia, does not altogether approve of her, for he says, "To have lost the god-like conceit that we may do what we will, and not to have acquired a homely zest for doing what we can shows a grandeur of temper which cannot be objected to in the abstract, for it denotes a mind that, though disappointed, forswears compromise. But, if congenial to philosophy, it is apt to be dangerous to the commonwealth." Her ruination was her rebellious attitude coupled with her unwillingness to exert herself; she though "willing to ward off evil consequences by a mild effort, would let events fall out as they might sooner than wrestle hard to direct them." Hardy speaks of Eustacia as "not altogether unlovable," and that is true. No one could help but love her when she is being so terribly and in part unjustly rebuked by Clym. Her husband even had to turn his

eyes aside, as he tied her bonnet strings, to keep from forgiving her. For once in her life she was altogether oblivious of the charm of her attitude. And after the drowning, one cannot read of Charley's going into the room to look at the beautiful dead Eustacia, who "as she lay there still in death, eclipsed all her living phases"—the tragic symbol of fine human material wasted, without "a sob solidifying in the throat." In an article called *Candour in English Fiction* written for *The New Review* in 1890, Hardy speaks of the highly tragic character and its connection with evil and says that a novelist may paint the *not* of the broken commandment ever so large, but still it will be misinterpreted. There seems to me no reason for the *not* in Eustacia's case to be overlooked. Circumstance has not been bent to personality (as we are told it should be), but we see the reason why, as well as the inevitable result. The author has gone to such pains to reflect Eustacia's very soul—even to its color—he has given us her portrait much as a silhouette cutter would; that is, by looking at what surrounds her and by observing carefully where her background and her personality meet, he has thus been able to make her personality stand out in clear-cut relief.

Tess, on the other hand, is tragic in the sense that martyrs are tragic; that is, the world was not good enough for her innocence and purity. She had a superior nature to Eustacia's, and her death was due more to circumstances than to anything there was in her power to do or not to do; therefore her tragedy—more than Eustacia's—inspires pity and terror. She is Hardy's most lovable character, I think; and is of the Pompilia or Desdemona type, all three being the victims of adverse circumstances—even cruel fate—embodied in a villainous man. With both Tess and Pompilia the right man and the right time did not coincide. Tess wins our sympathy from the very first on account of a shiftless, drinking father, and an irresponsible mother, and she keeps it all the way through to the end. Even her "joy was three parts pain." She calls to mind one of Hawthorne's most pitiable characters, Clifford in *The House of*

Seven Gables. Of him he says, "Frequently there was a dim shadow of doubt in his eyes. 'Take my hand, Phœbe,' he would say, 'and pinch it hard with your little fingers! Give me a rose, that I may press its thorns, and prove myself awake by the sharp touch of pain!'" Tess's happiness in her love at Talbothay's Dairy and again in her journey away from Sandbourne after Clare's return are as incomprehensible to her as Clifford's unfamiliar freedom and happiness with Phœbe were to him. While at the Dairy, she said, "I don't quite feel easy . . . all this good fortune may be scourged out of me afterwards by a lot of ill. That's how Heaven mostly does." And her unconsciously and automatically inclining herself toward Angel at a pause in the marriage ceremony, touching his arm that she might "assure herself that he was really there, and to justify her belief that his fidelity would be proof against all things" is pitiable indeed.

Mr. Lathrop says, "In this maladjusted world, the persons of greatest meaning are not those who fit it most perfectly, but may well be those who themselves illadjusted to the world of the moment serve even by their sorrows to move the world to a new and better state."

Jude and Michael Henchard, the mayor of Casterbridge, are, like Tess and Eustacia, out of their natural orbit; but both of them are more like Eustacia than Tess in that their own weakness of character was largely responsible for their unfulfilled ambition. In *Jude the Obscure* there is less poetry, less humor, and less of an emotional and more of an intellectual appeal, I think. However, there are times when Jude does touch our hearts; for instance, as a boy when he is punished for being kind to the birds, and on Remembrance Day when he returns to Christminster as an onlooker at the University celebration, and again at his death when he, all alone and scarcely known outside his own family, dies while listening to the "Hurrahs" at the Remembrance games nearby.

Although in the majority of cases Hardy's characters are not able to bend circumstances to their characters (owing some-

times to a flaw in their natures as well as to the complexity and abundance of adversity), such is not always the case. His two most admirable characters are Gabriel Oak, whose very name suggests steadfastness and staunchness, and Clym Yeobright. He says of Oak, "He had passed through an ordeal of wretchedness which had given him more than it had taken way. He had sunk from his modest elevation as pastoral king into the very slime-pits of Siddim; but there was left to him a dignified calm he had never before known and that indifference to fate which, though it often makes a villain of a man, is the basis of his sublimity when it does not. And thus the abasement had been exaltation and the loss gain." Later we are told that he was "a man whom misfortune had inured rather than subdued."

The portrayal of such a character and of the love in which it culminates is only the positive and more optimistic way of putting the questions of love and life that Eustacia and Jude and the mayor of Casterbridge struggled with. It seems to be a matter of character, as far as Oak is concerned. Misfortune made him humble and patient, instead of rebellious; and circumstance rewarded him by the most fortunate and ideal kind of love. Gabriel's union with Bathsheba is described by the author thus:

> "Theirs was that substantial affection which arises (if any arise at all) when the two who are thrown together begin first by knowing the rougher sides of each other's character and not the best till further on, the romance growing up in the interstices of a mass of hard prosaic reality. This good-fellowship-*camaraderie*—usually occurring through similarity of pursuits, is unfortunately seldom superadded to love between the sexes, because men and women associate, not in their labours, but in their pleasures merely. Where, however, happy circumstances permit its development, the compounded feeling proves itself to be the only love which is strong as death—that love which many waters cannot quench, nor the floods drown, beside which the passion usually called by the name is evanescent as steam."[1]

[1]Far From the Madding Crowd, pp. 456-457.

Clym *sometimes* thinks that he has been ill-used by fortune, but it is only a passing mood. His life, though saddened by tragedy beyond all hope of any approach to complete earthly happiness, was not a failure; for he was steadfast in his purpose to make the world a better and more perfect place. He was a part of that "perpetual and painful recreation toward a more perfect world" of which Mr. Lubbock speaks.

B. Rustic Characters

In the mastery of his creation of rustic characters, Hardy is in a class with Shakespeare. His peasants add the same relish and flavor to his novels that the shepherds and fools give to Shakespeare's plays. There is something delightful and refreshing about the simplicity and shrewdness of these Wessex rustics and the novels simply would not be the same without them. Hardy is nowhere more sympathetic than in the treatment of his peasants, and the result is that every man, woman, and child of them is interesting and alive. In *Under the Greenwood Tree,* the author's second work, these simple village folk are the whole story, and I imagine he was trying his hand out in this sketch, preparatory to using them integrally in his later and more serious books. If one is in doubt about the possibility of making a novel interesting in which there are no characters but cottagers and sons of the soil, let him read Hardy's little "rural painting of the Dutch School." It is exceedingly pictorial; the opening chapters, for instance, suggest nothing so much as a brightly colored Christmas card picturing a band of Yuletide serenaders going their rounds, and the closing scene reminds one of a picture of an old-fashioned village wedding with the hilarious wedding party and friends marching in procession around the town. Possibly the other novels which gain most from the rustic characters are *Far From the Madding Crowd, The Return of the Native, The Woodlanders, A Pair of Blue Eyes, The Mayor of Casterbridge,* and *Tess of the D'Urbervilles.*

It seems that "background folk" is not quite the right name for these peasants, because they are more than that. Though theirs is not the major action, they are inextricably interwoven with it, and where they are not—as in *Jude,* for instance—their absence is conspicuous. They are, in the majority of cases, an organic part of the action, and Hardy is able to use them thus on account of their "close inter-social relations" with the stratum of society just above them. Because of this connection they know the people in the upper social group, and mingle with them freely. Consequently, they know considerable about them, and what has happened in their past lives, as well as some of their plans for the future. Therefore they talk quite naturally among themselves about the characters in which the reader is primarily interested; and having that shrewd, "far-seeing nature" which is often peculiar to untutored mankind, their judgment is usually sound and their comments exceedingly interesting.

So Hardy uses them to give the reader information about past happenings and future events and also to reflect on the characteristics of some leading figure before or after he appears; and at the same time they are doing this they are characterizing themselves. For instance, in *The Return of the Native* it is from the rustics that the reader hears first of a very important past event, namely, that Mrs. Yeobright, Thomasin's aunt, had stood up in church and forbid her and Wildeve's wedding banns. Timothy Fairway recounts the startling occurrence, for he was sitting next Mrs. Yeobright in church when it happened, and as he tells his story, we get some interesting sidelights on him and his associates. It is one of the peasants who first mentions that Clym, the native of the heath, is to return at Christmas time and incidentally gives the reader some foreknowledge of him: "Wonderful clever, 'a believe—ah, I should like to have all that's under that young man's hair." They discuss Eustacia and Wildeve and the marriage of Wildeve and Thomasin among themselves, and thus enlighten the reader and delight him at the same time.

In *Tess of the D'Urbervilles* what Izz and Retty and Marian feel and say about Tess throws light on her purity of character as well as on the nature of these simple milkmaids themselves.

It is Nance Mockridge, one of the peasants, who says of the mayor of Casterbridge: "There's a bluebeardy look about 'en; and 'twill out in time."

Furthermore, often besides throwing a forward and backward light on characters and action, what the rustics say and the things they do are used structurally; that is, to forward the plot. An example of their conversation used in this manner is in *The Return of the Native.* Sam and Humphrey, two of the heathmen, are stacking furze-faggots for Captain Vye just outside his house by the chimney. While they work they are talking with the Captain. The conversation turns to Clym Yeobright who returns from Paris the next day. Eustacia is just inside the recess of the fireplace and hears them. Her grandfather leaves the two men at work and the following conversation takes place:

> " 'I say, Sam,' observed Humphrey when the old man was gone, 'she and Clym Yeobright would make a very pretty pigeon-pair—hey? If they wouldn't I'll be dazed! Both of one mind about niceties for certain, and learned in print, and always thinking about high doctrine—there couldn't be a better couple if they were made o' purpose. Clym's family is as good as hers. His father was a farmer, that's true; but his mother was a sort of lady, as we know. Nothing would please me better than to see them two man and wife.'
>
> 'They'd look very natty, arm in-crook together, and their best clothes on, whether or no if he's at all the well-favored fellow he used to be.' "[1]

After some general remarks about Clym and Wildeve and Thomasin's failure to marry, the author says:

> "That five minutes of overhearing furnished Eustacia with visions enough to fill the whole blank afternoon. Such sudden alternations from mental vacuity do sometimes

[1]The Return of the Native, p. 124.

> occur thus quietly. She could never have believed in the morning that her colourless inner world would before night become as animated as water under the microscope, and that without the arrival of a single visitor. The words of Sam and Humphrey on the harmony between the unknown and herself had in her mind the effect of the invading Bard's prelude in the 'Castle of Indolence,' at which myriads of imprisoned shapes arose where had previously appeared the stillness of a void."[1]

And Eustacia immediately began to follow up these visions with action.

Practically everything the rustics do has some bearing on the action of the main characters; for instance, in *Far From the Madding Crowd,* Joseph Poorgrass's stopping at Buck's Head Inn and drinking when he was bringing Fanny Robin's body from Casterbridge led to the delay of her burial which brought to a climax the widening breach between Bathsheba and Troy. In *The Return of the Native* the Mummers' Play was Eustacia's opportunity for seeing and meeting Clym, and in the same book Christian's gambling for the piece of goods at the Pure Woman Inn and, later, on the heath with Wildeve was the occasion of a serious misunderstanding between Clym's mother and Eustacia. In *The Mayor of Casterbridge* the Skimmity Ride enacted by the Mixen Lane inhabitants resulted in the death of Farfrae's wife. These illustrations could be multiplied endlessly.

Continually Hardy uses what the peasants say and think about fate as a simplified reinforcement and a kind of echo of his philosophical attitude toward life expressed by the main characters. In *Far From the Madding Crowd* Henery Fray says, " 'There, 'twas to be, I suppose. Your lot is your lot and Scripture is nothing; for if you do good you don't get rewarded according to your works, but be cheated in some mean way out of your recompense.' " And Matthew Moon (in the same book) bewails the inequality of things. In *The Return of the Native* we have this from the poor scared Christian Cantle, " ' 'Twas

[1]The Return of the Native, p. 125.

to be if 'twas, I suppose. I can't help it, can I?' " In *Tess* the three milkmaid friends of Tess felt so kindly toward her and did not blame her for winning Clare's love because "such supplanting was to be."

In still another way Hardy uses the rustics structurally. They give picturesqueness and local color to his setting and add to the atmosphere a sense of the antique and the traditional which is most refreshing. They live very close to the soil, as their ancestors for centuries before them had lived; the result is that their lives are full of traditions and superstitions that have been handed down from generation to generation. These old customs Hardy perpetuates. He says in his preface to *Tess* that the preservation of the life and eccentric habits of the people in this section of country was a secondary matter with him, and done for his own pleasure. However, it is one of the most enjoyable things he has done and more and more will be appreciated, because the peculiar customs and occupations of these Wessex natives are even now passing rapidly away. In the preface to *Far From the Madding Crowd* the novelist explains why it is that these traditions and superstitions have lived so long and become so a part of the Wessex life, and why they are now passing away. He says that their disappearance has its root in "the recent supplanting of the class of stationary cottagers who carried on the local traditions and humours, by a population of more or less migratory labourers which has led to a break of continuity in local history more fatal than any other thing to the preservation of legend, folk-lore, close inter-social relations, and eccentric individualities. For these, the indispensable conditions of existence are attachment to the soil of one particular spot by generation after generation."

It must be sad to Hardy to see the fresh and primitive characteristics of the Wessex life he has portrayed passing away even in his own lifetime, but it must be a joy and satisfaction to him to have preserved its picture and spirit in literary form.[1] "The instincts of merry England," Hardy says in *The Return*

[1]This article was written before the death of Thomas Hardy in January, 1928.

of the Native, "lingered on here with exceptional vitality, and the symbolic customs which tradition has attached to each season of the year were yet a reality on Egdon. Indeed, the impulses of all such outlandish hamlets are pagan still; in these spots homage to nature, self-adoration, frantic gaities, fragments of Teutonic rites to divinities whose names are forgotten, seem in some way or other, to have survived mediaeval doctrine." In *Tess of the D'Urbervilles* he says, "Superstitions linger longest in these heavy soils."

Among these old customs and beliefs are such practices as building and lighting bonfires on the fifth of November, the performance of the Mummers' Play at Christmas time, and the May-Pole celebation, all of which we find in *The Return of the Native,* as well as such superstitions as the belief in pin-pricking to dispel the evil influence of an unfriendly person and the burning of a wax image of a witch to destroy her charms. There is the custom of serenading a newly married couple or the so-called infair, also that of the neighborhood "gypsying" or dance on the heath, as well as the unique and picturesque occupation of the reddleman—"a curious, interesting, and nearly perished link between obsolete forms of life and those which generally prevail." In the various other books and stories are preserved such customs as the following: the club-walking on May-day, when all the girls in the village dress in white and march in procession, finally dancing on the green with each other till the boys of the neighborhood join them; the Midsummer's Eve Frolic, when the village maidens hope to get a glimpse of their future husbands; telling the bees—the practice of tapping at their hives to wake them when there has been a death in the family so that they themselves would not pine away and perish during the ensuing year; the procession of the wedding party and friends around the village after the ceremony; the church music being furnished by the village stringed orchestra; the annual or semi-annual shearing supper; the business of smuggling barrels of rum from the Continent; the wearing of long smock-frocks; and such ideas as the seriousness of

valentines and the belief in divination by Bible and key. Besides, there are the superstitions such as a cock's crowing three times in the daytime being an evil omen; the idea that cows will not give down their milk if there is a new hand and of "the singing of a melody to entice them to give down their usual yield"; also the belief that some one in love will keep the butter from coming. This is not a complete list, but it will serve to indicate some of the traditions and superstitions prevalent in Wessex.

Superstitions are always interesting, and are rather a mystical something in our lives that we are loathe to put behind us. But besides giving pleasure as such, much of the above mentioned folk-lore and legend is used in the stories to further plot by leading to other and more important action.

But the most enjoyable function of Hardy's rustic characters is that of comic relief. They furnish practically the only humor in his novels, and without this the tension in the more serious ones would be trying. (*Jude the Obscure,* in my opinion, suffers from this lack.) Hardy could not have found a more wholesome and restful and appropriate means of relief than the naiveté of his own Wessex peasants. In this artlessness lies the charm of their humor, which alone could have been their only excuse for being. They are not intentionally funny; nor does the author intimate that he thinks them so. It is the seriousness of their discussions and conclusions and their laconically "hitting the nail on the head"—or their failing to do so—in their observations about people and their philosophizing about life, that is so delightful. What they say nearly always produces a sympathetic smile—often a half pathetic one—but sometimes an outright laugh. Their humor as a rule is the by-product of their remarks about the characters and the action; that is, their humor is a result of their structural function in the plot.

The characteristic of these rustics—these indigenous folk, which is the source of their power to amuse us is their frankness. Mr. Lathrop says, "The contrast between ordinary condi-

tions and those of the remote region presented—is in itself almost inevitably humorous." The less artificial people are, the more frank they will be; and it is, I believe, the contrast between the more ordinary habit of not telling people just what we think of them or laying our thoughts exactly bare for public consideration, and the opposite trait in these people that causes the smile. Sir James Barrie has written a play, *The Legend of Leonora,* in which people act and talk exactly as they think and feel—in fact there is to me a likeness between the humor of Hardy's bucolic folk and some of Barrie's characters, especially in Hardy's tenderer and more whimsical humor.

These rural people are frank with their friends, and about themselves, even conceited sometimes; but their perfect understanding of one another and sympathy for one another's weaknesses prevent any unfriendliness or hard feelings. They speak very plainly about their ideas of religion and church-going and drinking, in fact, about life in general. Nothing but illustrations from the novels can give an idea of the quality of the humor. It speaks for itself. Several of the following excerpts illustrate their frankness in regard to each other:

> "'Ay, I can mind yer face now, shepherd,' said Henery Fray, criticizing Gabriel with misty eyes as he entered upon his second tune. 'Yes—now I see ye blowing into the flute I know ye to be the same man I see play at Casterbridge, for yer mouth was scrimped up and yer eyes a-staring out like a strangled man's—just as they be now.'
>
> 'Tis a pity that playing the flute should make a man look such a scarecrow,' observed Mr. Mark Clark, with additional criticism of Gabriel's countenance, the latter person jerking out, with the ghastly grimace required by the instrument, the chorus of 'Dame Durden':
>
> 'Twas Moll', and Bet', and Doll', and Kate',
> And Dor'-othy Drag'-gle Tail'.
>
> 'I hope you don't mind that young man Mark Clark's bad manners in naming your features?' whispered Joseph to Gabriel privately.
>
> 'Not at all,' said Mr. Oak.

'Fer by nature ye be a very handsome man, shepherd,' continued Joseph Poorgrass, with winning suavity.

'Ay, that ye be, shepherd,' said the company."[1]

After the sheep-shearing supper, in the same book, where all the laborers had been present, including Bathsheba's former bailiff Pennyways—she had discharged him some time before for stealing a half-bushel of barley—several of the guests gathered around Pennyways. The following conversation, introduced by Jan Coggan, occurred:

"I like to give praise where praise is due, and the man deserves it—that 'a do so,' he remarked, looking at the worthy thief, as if he were the masterpiece of some world-renowned artist.

" 'I'm sure I should never have believed it if we hadn't proved it, so to allude,' hiccupped Joseph Poorgrass, 'that every cup, every one of the best knives and forks, and every empty bottle be in their place as perfect now as at the beginning, and not one stole at all.'

" I'm sure I don't deserve half the praise you give me,' said the virtuous thief, grimly.

" 'Well, I'll say this for Pennyways,' added Coggan, 'that whenever he do really make up his mind to do a noble thing in the shape of a good action, as I could see by his face he did tonight afore sitting down, he's generally able to carry it out. Yes, I'm proud to say, neighbors, that he's stole nothing at all.'

" 'Well, 'tis an honest deed, and we thank ye for it, Pennyways,' said Joseph; to which opinion the remainder of the company subscribed unanimously."[2]

They were always particularly frank and sympathetic with any of their number who were in any way unfortunate or afflicted. In *Far From the Madding Crowd* there is the self-conscious, blushing Joseph Poorgrass, in *Under the Greenwood Tree* the trembling, simple-minded Thomas Leaf, and in *The Return of the Native* the scared Christian Cantle, who was one of the two men in the world who could get no woman to marry

[1]Far From the Madding Crowd, pp. 74-75.
[2]Far From the Madding Crowd, pp. 180-181.

them. As an example of their attitude toward such a one there is this conversation which takes place at Warren's Malt House:

> "'Why, Joseph Poorgrass, ye han't had a drop!' said Mr. Coggan to a self-conscious man in the background, thrusting the cup towards him.
>
> 'Such a modest man as he is!' said Jacob Smallbury. 'Why, ye've hardly had strength of eye enough to look in our young mis'ess's face, so I hear, Joseph?'
>
> All looked at Joseph Poorgrass with pitying reproach.
>
> 'No, I've hardly looked at her at all,' simpered Joseph, reducing his body smaller whilst talking, apparently from a meek sense of undue prominence, 'And when I seed her, 'twas nothing but blushes with me!'
>
> 'Poor fellow,' said Mr. Clark.
>
> ''Tis a curious nature for a man," said Jan Coggan.
>
> 'Yes,' continued Joseph Poorgrass—his shyness, which was so painful as a defect, filling him with a mild complacency now that it was regarded as an interesting study. "Twere blush, blush, blush with me every minute of the time, when she was speaking to me.'
>
> 'I believe ye, Joseph Poorgrass, for we all know ye to be a very bashful man.'
>
> ''Tis a' awkward gift, for a man, poor soul,' said the maltster. 'And how long have ye suffered from it, Joseph?'
>
> 'Oh, ever since I was a boy. Yes—mother was concerned to her heart about it—yes. But 'twas all nought.'
>
> 'Did ye ever go into the world to try and stop it, Joseph Poorgrass?'
>
> 'Oh ay, tried all sorts o' company . . . ; but 'twas no use—I was just as bad as ever after all. Blushes hev been in the family for generations. There, 'tis a happy providence that I be no worse, and I feel the blessing.'
>
> 'True,' said Jacob Smallbury, deepening his thoughts to a profounder view of the subject. "Tis a thought to look at, that ye might have been worse; even as you be, 'tis a very bad affliction for ye, Joseph. For ye see, shepherd, though 'tis very well for a woman, dang it all, 'tis awkward for a man like him, poor feller?' He appealed to the shepherd by a feeling glance.
>
> ''Tis—'tis,' said Gabriel, recovering from a meditation. 'Yes, very awkward for the man.'

'Ay, and he's very timid, too,' observed Jan Coggan. 'Once he had been working late at Yalbury Bottom, and had had a drap of drink, and lost his way as he was coming home—along through Yalbury Wood, didn't ye, Master Poorgrass?'

'No, no, no; not that story!' expostulated the modest man, forcing a laugh to bury his concern.

' . . . And so 'a lost himself quite,' continued Mr. Coggan with an impassive face, implying that a true narrative, like time and tide, must run its course and would respect no man. 'And as he was coming along in the middle of the night, much afeared, and not able to find his way out of the trees, nohow, 'a cried out, "Man-a-lost! man-a-lost!" A owl in a tree happened to be crying "Whoo-whoo-whoo!" as owls do, you know, shepherd' (Gabriel nodded), 'and Joseph, all in a tremble said, "Joseph Poorgrass, of Weatherbury, sir!" '

'No, no, now—that's too much!' said the timid man, becoming a man of brazen courage all of a sudden. 'I didn't say *sir*. I'll take my oath I didn't say, "Joseph Poorgrass o' Weatherbury, sir." No, no; what's right is right, and I never said sir to the bird, knowing very well that no man of a gentleman's rank would be hollering there at that time o' night. "Joseph Poorgrass of Weatherbury,"—that's every word I said, and I shouldn't ha' said that if 't hadn't been for Keeper Day's metheglin. . . . There, 'twas a merciful thing it ended where it did!'[1]

The peasants' ideas about swearing, and church-going and so on, if not always quite orthodox, are funny. The following quotations are a sample:

" 'True,' said the Malster. 'Nater requires her swearing at regular times or she's not herself; and unholy exclamations is a necessity of life!' "[2]

" 'Between we two, man and man, I believe that man would as soon tell a lie Sundays as working-days . . . that I do so!' "[3]

[1]Far From the Madding Crowd, pp. 64-66.
[2]Far From the Madding Crowd, p. 68.
[3]Far From the Madding Crowd, p. 71.

When Cainy Ball, who was easily excitable and always getting choked and strangled, could not go on with the story of his adventures in Bath, this suggestion was made:

> " 'For my poor self, I always say "please God" afore I do anything,' said Joseph, in an unboastful voice; 'and so should you, Cain Ball. 'Tis a great safeguard, and might perhaps save you from being choked to death some day.' "[1]

Their idea of predestination is interesting:

> " 'I ha'n't been [to church] these three years,' said Humphrey; 'for 'tis so terrible for to get there; and when you do get there 'tis such a mortal poor chance that you'll be chose for up above, when so many bain't, that I bide at home and don't go at all!' "[2]

These two quotations indicate a notion the rustics had of a sort of mock dignity in a preacher:

> " 'And the next thing I heard was, "I forbid the banns," from her. "I'll speak to you after the service," said the parson, in quite a homely way—yes, turning all at once into a common man no holier than you or I.' "[3]

In speaking of Yeobright's playing the clarinet in a certain church, Timothy Fairway says:

> " 'Every winder in church rattled as if 'twere a thunder storm. Old Parson Williams lifted his hands in his great holy surplice as natural as if he'd been in common clothes, and seemed to say to hisself, "O for such a man in our parish!" ' "[4]

A good part of the spare time of the peasants is spent in the taverns and consequently much of their talk on "principles" takes place in the genial and misty atmosphere of the village inns. Their love of "fuddling" is picturesque, and when under the influence of ale, they are often most philosophical. There is a popular inn in practically every community, among them The Three Mariners *(The Mayor of Casterbridge),* The Quiet

[1] Far From the Madding Crowd, p. 251.
[2] The Return of the Native, p. 21.
[3] The Return of the Native, p. 20.
[4] The Return of the Native, p. 54.

Woman *(The Return of the Native),* Rollivers and The Pure Drop *(Tess of the D'Urbervilles),* Warren's Malt House and Buck's Head Inn *(Far From the Madding Crowd).* A characteristic conversation takes place at the last named place where Joseph Poorgrass had stopped on his way from Casterbridge with Fanny Robin's body. There he was delighted to find already comfortably settled Mr. Jan Coggan and Mr. Mark Clark, "owners of the two most appreciative throats in the neighborhood, within the pale of respectibility." They drank together and presuaded him without much trouble to linger with them. Jan urged:

> " 'Of course, you'll have another drop. A man's twice the man afterwards. You feel so warm and glorious, and you whop and slap at your work like sticks a-breaking. Too much liquor is bad, and leads us to that horned man in the smoky house; but after all, many people haven't the gift of enjoying a soak, and since we be highly favoured with a power that way, we should make the most o't.'
>
> 'True,' said Mark Clark. ' 'Tis a talent the Lord has mercifully bestowed upon us, and we ought not to neglect it. But, what with the parsons and clerks and school-people and serious tea-parties, the merry old ways of good life have gone to the dogs—upon my carcase, they have!'
>
> 'Well, really, I must be onward again now,' said Joseph.
>
> 'Now, now, Joseph; nonsense! The poor woman is dead, isn't she, and what's your hurry?'
>
> 'Well, I hope Providence won't be in a way with me for my doings,' said Joseph, again sitting down. 'I've been troubled with weak moments lately, 'tis true. I've been drinkey once this month already, and I did not go to church a-Sunday, and I dropped a curse or two yesterday; so I don't want to go too far for my safety. Your next world is your next world, and not to be squandered offhand.' "

Gabriel Oak entered a little later in search of the belated Joseph and broke into their revelry. After his reprimanding them severely, Jan expostulated:

> " 'No, Shepherd Oak, no! Listen to reason, shepherd. All that's the matter with me is the affliction called a multiplying eye, and that's how it is I look double to you—I

mean, you look double to me.' 'A multiplying eye is a very bad thing,' said Mark Clark.

'It always comes on when I have been in a public-house a little time,' said Joseph Poorgrass, meekly. 'Yes; I see two of every sort, as if I were some holy man living in the times of King Noah and entering into the ark. . . . Y-y-y-yes,' he added, becoming much affected by the picture of himself as a person thrown away, and shedding tears; 'I feel too good for England: I ought to have lived in Genesis by rights, like the other men of sacrifice, and then I shouldn't have been called a d-d-drunkard in such a way!' "[1]

Possibly the only comic relief in *Jude the Obscure* is what the Widow Edlin says about the change that had taken place since her day in the attitude toward marriage:

" 'Tis time I got back again to Marygreen—sakes if tidden—if this is what the new notions be leading us to! Nobody thought o' being afeard o' matrimony in my time, nor of much else but a cannon-ball or empty cupboard! Why when I and my poor man were married we thought no more o't than of a game o'dibs!' "[2]

And again:

" 'Matrimony have growed to be that serious in these days that one really do feel afeard to move in it at all. In my time we took it more careless; and I don't know that we was any the worse for it! When I and my poor man were joined in it we kept up the junketing all the week, and drunk the parish dry, and had to borrow half-a-crown to begin house keeping!' "[3]

In *Under the Greenwood Tree* this reflection on a silent man is enlightening:

" 'Yes: Geoffrey Day is a clever man if ever there was one. Never says anything: not he.'

'Never.'

'You might live wi' that man, my sonnies, a hundred years, and never know there was anything in him.'

[1]Far From the Madding Crowd, pp. 327, 330-331.
[2]Jude the Obscure, p. 346.
[3]Jude the Obscure, p. 444.

'Ay; one o' these up-country London ink-bottle chaps would call Geoffrey a fool.'

'Ye never find out what's in that man: never,' said Spinks. 'Close? ah, he is close! He can hold his tongue well. That man's dumbness is wonderful to listen to.'

'There's so much sense in it. Every moment of it is brimmen over w' sound understanding.' "[1]

The doings of their superiors in the village always interest the cottagers and call forth many of their gravest reflections. This is illustrated by the following remarks suggested by the domestic difficulties of Grace and Fitzpiers:

" 'But this deceiving of folks is nothing unusual in matrimony,' said Farmer Cawtree. 'I knowed a man and wife—faith, I don't mind owning, as there's no strangers here, that the pair were my own relations—they'd be at it that hot one hour that you'd hear the poker, and the tongs, and the bellows, and the warming-pan, flee across the house with the movements of their vengeance; and the next hour you'd hear 'em singing "The Spotted Cow," together, as peaceable as two holy twins; yes—and very good voices they had, and would strike in like street ballet-singers to one another's support in the high notes.'

' 'Tis so with couples: they do make up differences in all manner of queer ways,' said the bark-ripper. 'I know a woman; and the husband o' her went away for four-and-twenty year, and one night he came home when she was sitting by the fire, and thereupon he sat down himself on the other side of the chimney-corner. "Well," says she, "have ye got any news?" "Don't know as I have," says he; "have you?" "No," says she, "except that my daughter by the husband that succeeded 'ee was married last month, which was a year after I was made a widow by him." "Oh! Anything else?" he says. "No," says she. And there they sat, one on each side of that chimney-corner, and were found by their neighbors sound asleep in their chairs, not having known what to talk about at all.'

'Well, I don't care who the man is,' said Creedle, 'it took a good deal to interest 'em, and that's true; it won't be the same with these.'

---

[1]Under the Greenwood Tree, p. 93.

'No. He is such a projick, you see. And she is a wonderful scholar too!'

'What women do know nowadays!' observed the hollow-turner. 'You can't deceive 'em as you could in my time.'

'What they knowed then was not small,' said John Upjohn. 'Always a good deal more than the men! Why, when I went courting my wife that is now, the skilfulness that she would show in keeping me on her pretty side as she walked was beyond all belief. Perhaps you've noticed that she's got a pretty side to her face as well as a plain one?'

'I can't say, I've noticed it particular much,' said the hollow-turner blandly.

'Well,' continued Upjohn, not disconcerted, 'she had. All women under the sun be prettier one side than t'other. And, as I was saying, the pains she would take to make me walk on the pretty side were unending! I warrant that whether we were going with the sun or against the sun, uphill or downhill, in wind or in lewth, that wart of hers was always towards the hedge, and that dimple towards me. There was I, too simple to see her wheelings and turnings; and she was so artful, though two years younger, that she could lead me with a cotton thread, like a blind ram; for that was in the third climate of our courtship. . . . No, I don't think the women have got cleverer, for they were never otherwise.'

'How many climates may there be in courtship, Mr. Upjohn?' inquired a youth—the same who had assisted at Winterborne's Christmas party.

'Five—from the coolest to the hottest—leastwise there was five in mine.'

'Can ye give us the chronicle of 'em, Mr. Upjohn?'

'Yes—I could. I could certainly. But 'tis quite unnecessary. They'll come to ye by nater, young man, too soon for your good.' "[1]

There is also the more whimsical humor of the peasants—that bordering on the pathetic. Hardy intimates several times that humor is very delicately balanced with pathos. In *Tess* we are told three times that what is funny to one person may be just the opposite to another. One instance is when Tess's

[1]The Woodlanders, pp. 440-442.

father is making a joke of himself, riding along in his "triumphant chariot," and all her friends are laughing. Tess does not laugh, though, for he is her father, and her pride is hurt. Again, when Tess and her mother are bringing her father home from Rolliver's, drunk, one on each side of him bearing him up, we are told it "produced a comical effect, frequent enough in families on nocturnal homegoings; and, like most comical effects, not quite so comic after all." And a third time, at Talbothy's Dairy when Crick told a story about an unfaithful lover, Tess was made miserable by it and "oh so wretched—at the perception that to her companions the dairyman's story had been rather a humorous narrative than otherwise; none of them but herself seemed to see the sorrow of it; to a certainty not one knew how cruelly it touched the tender place in her experience."

The frankness of Tess's three milkmaid friends about their love for Angel Clare when they saw it was hopeless is more pathetic than funny. "There was so much frankness and so little jealousy because there was no hope." The night they first knew of Clare's love for Tess, the author says:

> "And by a sort of fascination the three girls, one after another, crept out of their beds, and came and stood barefooted round Tess. Retty put her hands upon Tess's shoulders, as if to realize her friend's corporeality after such a miracle, and the other two laid their arms round her waist, all looking into her face." . . .
>
> " 'Are you sure you don't dislike me for it?' said Tess in a low voice.
>
> 'I don't know—I don't know,' murmured Retty Priddle. 'I want to hate 'ee, but I cannot!'
>
> 'That's how I feel,' echoed Izz and Marian. 'I can't hate her. Somehow she hinders me!' "

And we simply cannot laugh at Izz Huett's slyly kissing Clare's shadow on the wall. There are numbers of other humorous scenes that border on the pathetic, such as the visit of the Melstock squire to the vicar in *Under the Greenwood Tree,* and in *The Return of the Native* the adoring Charley holding

Eustacia's hand as payment for his favor of letting her act his part in the mummers play.

The appropriateness of the names of these characters is part of their charm. They have a rustic flavor and connotation that are delightful. What could be more suggestive than names like Matthew Moon, Robert Penny, Elias Spinks, Thomas Leaf, Timothy Tangs, John Upjohn, Richard Crickett, William Worm, Christopher Coney, Robert Lickpan, and Susan Nunsuch?

It is hardly necessary to say anything about the dialect of the peasants. Certainly the grotesque element in it has not been emphasized, for it is very readable. Hardy is chiefly interested in portraying the characters of these people, and their eccentricity of speech is only incidental and gives merely a general idea of their linguistic peculiarities. The meaning of their conversation is the main thing. The author says as much in a short defense of his use of dialect in *The Athenaeum* of November 30, 1878.

In his introduction and use of the Wessex rustics Hardy shows again his artistic sense of proportion, for nothing better than their humor could give the balance needed for his serious philosophy; and such delightful and naive humor is a wholesome philosophy in itself.

RALEIGH, N. C.

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MEREDITH COLLEGE

RALEIGH, N. C.

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1929

JANUARY

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Calendar for the Year 1929-1930

Sept.	10.	Tuesday	12:00 noon. Matriculation and Registration of new students.
Sept.	11.	Wednesday	Assignment of new students to Faculty advisers. Conferences.
Sept.	12.	Thursday	9:00 to 1:00. Matriculation and Registration of former students.
			Examinations for making up conditions and deficiencies.
Sept.	13.	Friday	LECTURES AND CLASS WORK begin.
Oct.	17.	Thursday	State Fair, a holiday.
Nov.	28.	Thursday	THANKSGIVING DAY, a holiday.
Dec.	2.	Monday	Examinations for making up conditions and deficiencies.
Dec.	19.	Thursday	12:00 noon. CHRISTMAS RECESS begins.
Jan.	2.	Thursday	12:00 noon. CHRISTMAS RECESS ends.
Jan.	13-18.		Students must submit to the dean their schedule of work for the second semester.
Jan.	22-28.		FIRST SEMESTER examinations.
Jan.	27-28.		MATRICULATION and REGISTRATION of all students for the second semester.
Jan.	29.	Wednesday	LECTURES and CLASS WORK of second semester begin.
Feb.	7.	Friday	FOUNDERS' DAY.
April	17.	Thursday	12:00 noon. Spring holiday begins.
April	22.	Tuesday	12:00 noon. Spring holiday ends.
May	5.	Monday	Examinations for making up conditions and deficiencies.
May	18-23.		Students must submit to the dean their schedule of work for 1930-1931.
May	26-31.		SECOND SEMESTER examinations.
May 31-June 3.			COMMENCEMENT.

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WILLIAM OSCAR RIDDICK.....Azalea

ROBERT HENRY RIGGSBEE.....Durham

ROBERT NIRWANA SIMMS.....Raleigh

WILLIAM ATHA THOMAS.....Statesville

WILLIAM ANDREWS AYERS.....Forest City

Terms Expire 1930

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MARGARET SHIELDS EVERETT.....Greenville

EDWIN MCKEE GOODWIN.....Morganton

JOSEPH RUFUS HUNTER.....Raleigh

LIVINGSTON JOHNSON.....Raleigh

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Terms Expire 1931

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GEORGE THOMAS WATKINS.....Durham

WALTER HERBERT WEATHERSPOON.....Raleigh

WILLIAM LOUIS POTEAT.....Wake Forest

SALLIE BAILEY JONES.....Raleigh

WILLIAM RUFUS BRADSHAW.....Morganton

JOHN THOMAS JOHNSON BATTLE.....Greensboro

Terms Expire 1932

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Meredith College, A.B.

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†RUBY KATHLEEN DAVIS, A.B.

Meredith College, A.B.

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* Resigned close fall semester.

† For fall semester. In spring semester work was done by Mrs. H. D. Hamrick.

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DIETITIAN

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HOUSE DIRECTOR

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STEWARDESS FOR THE MEREDITH CLUB

MRS. OCTAVIA SCARBOROUGH NORWOOD
NURSE

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Swarthmore College, A.B., University of Pennsylvania, Ph.D.
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Meredith College, A.B.; Columbia University, A.M.; Cornell University, Ph.D.
ASSOCIATE PROFESSOR OF ENGLISH

*MARY LOUISE PORTER, PH.B., A.M.
University of Chicago, Ph.B.; Cornell University, A.M.; Student Harvard University; Oxford, England; Alliance Francaise, Paris
ASSOCIATE PROFESSOR OF MODERN LANGUAGES

MARY MARTIN JOHNSON, A.B., A.M.
Meredith College, A.B.; University of West Virginia, A.M.; Graduate Student, Cornell University
ASSOCIATE PROFESSOR OF CHEMISTRY

†MARY LOOMIS SMITH, A.B., A.M.
Trinity College, A.B.; Columbia University, A.M.
ASSISTANT PROFESSOR OF ENGLISH

HERMINE CAROLINE STUEVEN
Graduate the Hanover Teachers' College, Germany; Graduate Study, The Sorbonne, Harvard and Columbia Universities
ASSISTANT PROFESSOR OF MODERN LANGUAGES

---

* On leave of absence, 1928-29.
† Resigned end of fall semester. Work during spring semester carried by Miss Ruby Davis, A.B., Meredith College.

NETTIE SOUTHWORTH HERNDON, A.B., A.M.
West Virginia University, A.B., A.M.; Graduate Student, University of Chicago
ASSISTANT PROFESSOR OF HISTORY

SARA LUCILE BURRISS, A.B., A.M.
Anderson College, A.B.; Cornell University, A.M.
ASSISTANT PROFESSOR OF ENGLISH

LILLIAN PARKER WALLACE, A.B., M.S.
University of Denver, A.B.; North Carolina State College, M.S.; Graduate Student, University of North Carolina
ASSISTANT PROFESSOR OF HISTORY

WILLIAM WASHINGTON DAVIDSON, A.B., TH.M.
Furman University, A.B.; Southern Baptist Theological Seminary, Th.M., and Graduate Student
ASSISTANT PROFESSOR OF RELIGION

FLORENCE MARIAN HOAGLAND, A.B., A.M.
Cornell University, A.B.; Columbia University, A.M.
ASSISTANT PROFESSOR OF PSYCHOLOGY AND PHILOSOPHY

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University of South Carolina, A.B., A.M.
ASSISTANT PROFESSOR OF LATIN

ELIZABETH BURDEN PARKER, A.B., A.M.
University of Richmond, A.B.; Columbia University, A.M.
INSTRUCTOR IN ENGLISH

DORIS KATHERINE TILLERY, A.B.
Meredith College, A.B.; Graduate Student, University of Chicago and Duke University
INSTRUCTOR IN MATHEMATICS

ANNIE MITCHELL BROWNLEE, A.B.
Mississippi State College for Women, A.B.; Summer Session University of Michigan
INSTRUCTOR IN BIOLOGY

CONNIE MAY HORNE, A.B., A.M.
Oxford College, A.B.; Columbia University, A.M.; Postgraduate Student, The Sorbonne and Columbia University
INSTRUCTOR IN MODERN LANGUAGES

MARY JAMES SPRUILL, A.B., A.M.
University of North Carolina, A.B., A.M.; Graduate Study, Columbia University and University of North Carolina
INSTRUCTOR IN ENGLISH

ALICE BARNWELL KEITH, B.S., M.S.
Columbia University, B.S.; University of Tennessee, M.S.
INSTRUCTOR IN HISTORY

LOUISE PASCAL
Baccalaureate from the "Lycée de Nice," France; Wheaton College, The Sorbonne, Harvard Summer School
INSTRUCTOR IN FRENCH

*MARY YARBOROUGH, A.B., A.M.
Meredith College, A.B.; North Carolina State College, A.M.
INSTRUCTOR IN CHEMISTRY AND BIOLOGY

†ODESSA HIGHTOWER, A.B.
Meredith College, A.B.
INSTRUCTOR IN BIOLOGY

Faculty of School of Art

IDA ISABELLA POTEAT
New York School of Fine and Applied Arts; Cooper Union Art School, New York; School of Applied Design, Philadelphia; Pupil of Mounier; Chase Class, London
PROFESSOR OF ART

MARY H. TILLERY
Meredith College, Diploma in Art; Graduate Study in Pennsylvania Academy of Fine Arts
ASSOCIATE PROFESSOR OF ART

Faculty of School of Music

FRANK L. EYER
Pupil of W. L. Blumenschein, Dayton, O.; three years in Germany; Graduate of the Royal Conservatory of Music, Leipzig; Piano with Bruno Zwinstcher; Harmony with Gustav Schreck; Organ with John Hermann Loud, Boston, and James A. Quarles, Cornell University; Special Course for Teachers with E. R. Kroeger, Cornell
DIRECTOR—PROFESSOR OF ORGAN AND THEORY

MAY CRAWFORD
Graduate, Brownell Hall, Omaha, Nebraska; Student, University of Nebraska School of Music; four years in Paris; Piano with Wager Swayne; Harmony and Analysis with Campbell Tipton; Solfeggio and Theory with Emile Schvartz of Paris Conservatoire; Pupil of Harold Bauer
PROFESSOR OF PIANO

*Fall semester.
†Spring semester.

EMILY PARSONS

State Normal of Massachusetts School of Music Pedagogy, Northampton, Mass.; Student of Mabel A. Maynard, Rupert Neily, La Forge, and Monseur Puel

PROFESSOR OF VOICE

MARTHA CAROLINE GALT, A.B.

Shorter College, Diploma in Piano, and A.B. Degree; Postgraduate Work in Piano, Shorter College; Pupil of Heinrich Pfitzner and Rudolph Ganz; Pupil of Sigismond Stojowski, Piano; Pupil of Walter Peck Stanley, Organ

PROFESSOR OF PIANO

LOUISE BURTON OWSLEY

Diploma in Public School Music, Cincinnati Conservatory of Music; Pupil of Leo Paalz, Cincinnati Conservatory; Student of Public School Music, Hollis Dann, West Chester State Normal, West Chester, Penna.

PROFESSOR OF PUBLIC SCHOOL MUSIC

RUTH MELBA ARMSTRONG

Diploma Illinois College Conservatory of Music; Studied with Genevieve Clark Wilson; Arnold L. Lovejoy; Arthur Westbrook; Clayton C. Quast; and Coached with Edgar A. Nelson

PROFESSOR OF VOICE

LOUISE E. WALSWORTH

Teachers' Certificate, Lyceum Arts Conservatory, Chicago; Voice Diploma, University of Michigan; Pupil of William Phillips, Daniel Bonus, Theodore Harrison, and Oscar Seagle

PROFESSOR OF VOICE

CHARLOTTE ELIZABETH ARMSTRONG

New England Conservatory, Boston; Institute of Musical Art, New York City; Pupil of Felix Winternitz, Anton Witek, Charles Martin Loeffler; Orchestration, Stuart Mason, Boston University

PROFESSOR OF VIOLIN

SARAH LAMBERT BLALOCK

Diploma in Piano, Meredith College; Student, Faelton Pianoforte School, Boston; Eugene Heffley, New York City; Charles Cooper, New York City; Chautauqua Summer School; Isidor Philipp, Paris

PROFESSOR OF PIANO

VIRGINIA BRANCH

Meredith College, Diploma in Piano

INSTRUCTOR IN PIANO

Student Assistants

EVELYN SHERWIN
LILLIAN ROBERTSON

STUDENT ASSISTANTS IN BIOLOGY

NELL BARRIER
PAULINE NEWTON
ELIZABETH JAMES
STUDENT ASSISTANTS IN CHEMISTRY

LOUISE CRAVEN
STUDENT ASSISTANT IN HOME ECONOMICS

RUBY WASHBURN
STUDENT ASSISTANT IN EDUCATION

BESSIE BARKER
EVELYN JOLLEY
EVA WOODALL
GLADYS BLAYLOCK
MARY BROADHURST
MARY BUIE
JESSIE RAIFORD
STUDENT ASSISTANTS IN LIBRARY

MIRIAM DAUGHTRY
STUDENT ASSISTANT IN PHYSICAL EDUCATION

Advanced Standing—Miss M. L. Johnson, Mr. Boomhour, Miss Barber, Mr. Canaday.
Appointments—President Brewer, Miss Poteat.
Athletics—Miss Royster, Miss M. M. Johnson, Miss D. Tillery.
Bulletin—Miss Harris, Miss Porter, Mrs. Wallace.
Catalogue—Mr. Boomhour, Mr. Canaday, Miss M. L. Johnson.
Classification—The Dean, with the heads of the departments.
Executive—President Brewer, Dean Boomhour, Miss Lawrence, Miss M. L. Johnson, Miss Allen, Miss Poteat.
Lectures—Mr. Riley, Miss Winston, Miss Harris.
Library—Mr. Freeman, Miss Allen, Miss Brewer, Miss Harris, Miss M. Tillery.
Public Functions—Miss Lawrence, Miss Royster, Miss Biggers.
Concerts—Miss Crawford, Miss Parsons, Miss Armstrong.

Officers of the Alumnæ Association, 1928-1929

President—Bertha Carroll, '13.....Murfreesboro, N. C.
Vice-President—Mrs. Eugene Olive, '13.....Chapel Hill, N. C.
Recording Secretary—Ruby Davis, '27, Meredith College, Raleigh, N. C.
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General Alumnæ Secretary and Treasurer—Mae Grimmer, '14, Meredith College, Raleigh, N. C.

Meredith College

Foundation

Meredith College, founded by the Baptist State Convention of North Carolina, was granted a charter by the State Legislature in 1891, and was first opened to students on September 27, 1899. It is named Meredith College in honor of the Reverend Thomas Meredith, for many years a noted leader of the Baptist denomination in North Carolina. This name is especially appropriate, for Thomas Meredith presented a report to the Baptist State Convention of 1838 strongly recommending the establishment of an institution in Raleigh for the higher education of women.

Location

Meredith College is admirably located near the western boundary of the city of Raleigh. That Raleigh is an educational center is clearly shown by the number of schools and colleges located in its midst. The city is situated on the edge of a plateau which overlooks the coastal plain, and is 365 feet above the sea-level; thus it is favorably affected both by the climate of the seacoast and by that of the mountains. The site on which stand the buildings of Meredith College is 470 feet above the sea-level, and contains 130 acres of land. State highways numbers 10, 90, and 50 pass through the southern edge of the property, and there is a frontage of 1,800 feet on the Seaboard and Southern railroad tracks. Water is secured from the city of Raleigh; it is of excellent quality and is tested regularly by experts.

There are two groups of college buildings. One group consists of permanent, fireproof structures, and provides four dormitories, a library and administration building, and a dining-room and kitchen building. The dormitories are three stories in height, and will accommodate one hundred and twenty-five students each. The dormitories are so arranged that there is a bathroom between each two living-rooms. Each

living-room provides for two students, and there is a separate closet for each occupant.

The other group of buildings consists of four temporary structures. One of these provides for auditorium and music studios and practice rooms. A second one has accommodations for the science departments. The equipment in these laboratories is the best that can be procured. A third building in this group provides classrooms and offices for other departments. The fourth building is a gymnasium, well equipped for its purpose.

Laboratories

Laboratories are furnished with water and gas, together with necessary supplies for individual work in chemistry, physics, biology, and home economics.

The State Museum, to which additions are continually being made, is of much service to the department of science.

Library

The library is in charge of a trained librarian, and is scientifically classified and catalogued.

There are over fourteen thousand volumes and more than three thousand pamphlets in the library. These have been selected by heads of departments, and are in constant use by students. One hundred and fifty-seven magazines, forty-six college magazines, and seventeen newspapers are received regularly throughout the college year.

In addition to the library of Meredith College, the Olivia Raney Library and the State Library are open to students. The State Library offers to students of American history unusual advantages in North Carolina and Southern history.

Religious Life

All regular students are required to attend the chapel services each day. All boarding students are required, also, to

attend Sunday school and church services each Sunday morning, five absences without excuse being allowed during the year.

The Baptist Students Union Cabinet is the connecting link for all of the religious organizations of the college. The president of each of these organizations is a member of this cabinet, and in this way the interest of each is conserved and all are mutually helpful.

The Young Woman's Auxiliary has an independent corps of officers and maintains a definite denominational affiliation. All missionary contributions are directed through denominational channels, gifts to the denominational unified program being made through home churches, and reported to treasurer of Young Woman's Auxiliary. Its meetings occur every Sunday evening, with one of the ten circles in charge of the program.

The nine B. Y. P. U.'s meet every Wednesday evening. They reach every member, and serve as the connecting link between the college religious life and the home.

Classes in Mission study and in Sunday School Teacher Training, under the direction of members of the faculty and students, pursue systematic courses of study, the aim of which is to give the student a more thorough knowledge of mission methods and to fit each one for an efficient, intelligent work in Sunday school.

During the past year there have been two bands of Student Volunteers, one for work on foreign fields, the other for work in the homeland. Each of these bands is represented in the Baptist Student Union Cabinet by its president.

Government

A system of student government prevails in the college, the basis of which is a set of regulations agreed to by faculty and students. The executive committee of the Student Government Association has general oversight of order and deportment among the students. An advisory committee from the faculty, however, assists the students in the solving of difficult prob-

lems. The restrictions imposed by this system of government are believed to be only those which will tend to bring about a normal, wholesome student life; and any who are not willing to be guided by them should not apply for admission to the college.

Recognition

Meredith College is a member of the Association of Colleges and Secondary Schools of the Southern States. Graduates who hold the Bachelor of Arts degree are eligible for full membership in the American Association of University Women. Meredith College is also on the list of colleges approved by the Association of American Universities.

Physical Education

All students when entering college are given a physical examination by the resident physician and physical director. If this should show reasons why a student should not take the regular work, then special exercises adapted to her needs will be prescribed for her. A special examination is required before a student is entered for the heavy field sports.

On the college grounds are courts for tennis, basketball, and volleyball.

All resident students are required to take two hours a week of physical education. Seniors who have passing grades for six semesters are allowed optional attendance. As far as possible students are organized in classes according to the number of years that they have had the work.

Students are credited in the physical and field work on the basis of faithfulness and punctuality.

An annual exhibition of the class work is held in the spring, and ribbons and letters are given upon the basis of proficiency. At the close of the interclass basketball games letters are awarded to the five best players. A handsome silver loving cup is also offered yearly to the team winning in an interclass

basketball contest. To the champions of the interclass tennis tournament letters are awarded.

The athletics committee of the faculty, with the physical director, has control of all field sports.

Hygiene and Care of the Sick

A well-equipped infirmary, under the direction of an efficient nurse, is maintained for benefit of students unable to attend regular work on account of sickness.

The physician in charge holds office hours at the college, at which time students may consult her upon all subjects of hygiene or relative to their personal health. The general laws of health are enforced as far as possible. It is the purpose of the college physician to prevent sickness by means of the knowledge and proper observance of hygienic conditions. The diet of the sick is under the direction of the physician and nurse. Once a week during the year the physician in charge lectures to the students on general hygiene. Students are required to attend these lectures from 5 to 6 on Friday.

Literary Societies

There are two literary societies: Philaretian and Astrotekton, meeting every Monday evening. These societies are organized to give variety to the college life and to promote general culture.

For method of determining society membership, see the Student Government Handbook.

In each society there is offered a memorial medal for the best English essay. The Carter-Upchurch medal of the Astrotekton Society is the gift of Mr. Paschal Andrews Carter, of New York City. The Minnie Jackson Bowling medal of the Philaretian Society is given by Dr. Edward Holt Bowling, of Durham.

It is believed that secret societies are undemocratic and will detract from the interest and value of the literary societies.

The organization of sororities or clubs of any sort is, therefore, prohibited.

College Publications

By the College

The Bulletin.—This is the official publication of the College, and appears quarterly. It will be mailed to any address regularly upon request to the President.

By the Students

The Acorn.—This is the monthly magazine of the students. It will be mailed to any address upon receipt by the Business Manager of the subscription price—two dollars and fifty cents.

Oak Leaves, the College Annual, is published by the Literary Societies. Any one desiring a copy should communicate with the Business Manager of the Annual.

The Twig.—Published twenty-five times a year by the students. Communications should be addressed to the Business Manager of *The Twig.*

Expenses

	Per Semester
Board in main dining-room, literary tuition, room (with light, heat, and water), and other college fees	$ 250.00
With board in Meredith Club	207.50
Student budget fee	14.75

The room reservation fee of $10.00, paid before assignment of room, and the matriculation fee of $25.00, paid at time of registering, are included in the above charges, and are credited on the semester's account.

Departmental fees are extra, as follows:

		Per Semester
Piano	$37.50	$45.00
Organ		45.00
Violin		45.00
Voice	$35.00, $37.50	45.00
Art		35.00
Chemical laboratory fee		2.50
Biological laboratory fee		2.50
Physical laboratory fee		2.50
Cooking laboratory fee		7.50
Sewing laboratory fee		1.00
Use of piano one hour daily		4.50
For each additional hour		2.25
Use of pipe organ, per hour		.25
Laundry (flat work only)		5.00

Expenses of Special Day Students

	Per Semester
Tuition	$ 60.00
Library fee	2.50

Departmental fees are extra, according to courses taken. See statement of departmental fees above.

Expenses of Day Students

	Per Semester
For one-class course	$ 20.00
For two-class course	40.00
For three-class course	60.00

Subjects with laboratory courses require payment of laboratory fees.

In view of the uncertainty of prices of supplies, the charge for board cannot be guaranteed. It is hoped, however, that no increase will be required.

All bills are due in advance for the semester, but for the convenience of patrons payments may be made at the beginning of each quarter.

Graduation fee, including diploma, $5.00.

If a student withdraws from the institution, or is sent away for misconduct, before the semester expires, no charges for tuition, room rent, or incidental expenses for that semester, and no charges for board for the quarter in which she leaves will be refunded. But in event of sickness of such a nature as in the opinion of the college physician requires the retirement of the student, the charges for board may be refunded from the date of retirement, upon the order of the executive committee, provided that no reduction be made for absence of less than four weeks.

Teachers remaining during the Christmas recess will be charged regular table board.

The medical fee of $10.00 meets the charges for the college physician and the college nurse. Any services in addition to this, as well as all prescriptions, will be paid for by the patron receiving the benefit of the same.

In the club the students, under the direction of an experienced dietitian, do their own cooking and serving. The work is distributed so that not more than one-half hour a day is required of any one student. The cost of table board in this way is reduced to $57.50 a semester, and is payable in monthly installments, in advance. This year 160 students have taken their meals in the club.

The student budget fee is required of all resident students and of all day students taking as many as three subjects. This fee meets all of a student's obligations to the several student organizations, and includes subscriptions to the three student publications. The fee amounts to $14.75 and is handled through the Student Government Committee.

The Payment of Fees

On days of registration at the beginning of each semester each student is required to pay to the bursar the matriculation fee of $25, and show receipt for same to the dean at the time of registration. Matriculation and registration are not completed until the course of study for the semester is approved by the dean.

No student may enter any class at the beginning of either semester until she has paid the matriculation fee for that semester.

Any student who fails to register with the dean at the appointed time will be required to pay the bursar an additional fee of $1 and to show receipt for the same to the dean. This special fee of $1 will be required of those who are late in entering as well as those who neglect to arrange their courses with the dean, and will not be deducted from any bill. For time of registration, see page 33.

To secure rooms, application must be accompanied by a deposit of $10. No definite room can be assigned except at the college office. Any preference in rooms will be given in the order of application.

The $10 room deposit and the $25 matriculation fee will be deducted from the first bill of each semester.

Admission Requirements

Fifteen units are required for admission to Meredith College. Students must meet the specific requirements of the course in which they seek a diploma or degree.

Students are admitted to the college either (*A*) by certificate or (*B*) by examination.

A. The fifteen units offered for entrance must be certified by the principal of an accredited high school. A student who wishes to apply for admission by certificate should send to the president for a blank certificate, and have it filled out and signed by the principal of the school she is attending. This certificate should be filled out by the high-school official as soon as the final grades of the high-school course are determined, and the certificate sent to Meredith College immediately. All certificates should be filed in the president's office before August of the year in which the student wishes to enter.

B. Students who cannot present a certificate from an accredited school will be required to pass examinations before entering the college. Application for taking college entrance examinations should be made to the high-school principal or county superintendent before the middle of April.

A student who presents the fifteen units for entrance, but who is deficient in some part or parts of the prescribed entrance requirements of the course for which she registers, will be allowed to enter the college, provided the deficiencies do not exceed two units. Deficiencies must be satisfied by the beginning of the third year. Students who do not comply with these regulations will be required to withdraw from the college.

Admission to College Classes

For admission to the freshman class a candidate must offer fifteen units of credit. A unit represents four one-hour recitations or five forty-five-minute recitations a week throughout a secondary school year, and is estimated to be equivalent to one-fourth of the work of one year in the high school.

Every candidate for the A.B. degree must offer:

English		4	units
Mathematics	Algebra	1.5	units
	Plane Geometry	1	unit
*Foreign Languages	Latin, French, German, †Spanish	4	units
‡Electives		4.5	units
Total		15	units

The elective units must be chosen from the following: English, one unit; Algebra, Solid Geometry, Trigonometry, Commercial Arithmetic, one-half unit each; History, one to four units; Bible, one unit; Physiology, Physical Geography, Physics, Botany, Chemistry, General Science, Cookery, Commercial Geography, one-half or one unit each; Foreign Language or Languages not counted among required subjects.

Admission to Advanced Standing

A student applying for advanced standing or credit from another institution must present the following information:

(*a*) A certificate of honorable dismissal from the institution last attended. (*b*) An official transcript of her record at such institution, together with a catalogue that describes the courses taken. (*c*) Details of the units offered (or accepted) for college entrance and the name of the high school from which the entrance units were received. All of this information should be sent from the institution last attended to Meredith College at least two weeks before the opening of the session. Students who have completed two years of college work must indicate the two majors and the other subjects that they expect to pursue the first semester.

When the candidate comes from an institution belonging to the Association of Colleges and Secondary Schools of the South-

*At least two years of work must be completed in every foreign language offered.

†Spanish is accepted for entrance, but no Spanish is offered in Meredith.

‡Not more than four half-unit courses will be counted. Not more than two units of vocational subjects will be counted.

ern States, or an association of equal rank, she will be given credit for the successful completion of courses that correspond to those offered by Meredith College. After 1929-1930 a candidate coming from any other institution will be required to continue or take an examination in all except one of the departments in which credit is claimed.

The maximum credit that will be allowed for any semester is eighteen hours. Credit for laboratory work will be estimated on the same basis as is allowed for corresponding work in Meredith College.

The maximum credit accepted from a junior college is sixty-six semester hours.

Summer School Credits

The student should have the announcement of the summer school that she is to attend, and should secure the written approval of the heads of the departments for the courses that she plans to take. The names of these courses and the outline of the courses should be filed with the Committee on Advanced Standing before commencement. The student will be advised what credit will be allowed for the proposed summer work.

Not more than six semester hours of prescribed work will be accepted, and not more than four semester hours of prescribed work in any one department will be accepted.

Definition of Entrance Requirements

ENGLISH (4 units)

The requirement in English is that recommended by the National Conference on Uniform Entrance Requirements in English.

Definition of the Requirements for 1929-1934

I. *Habits of correct, clear, and truthful expression.* This part of the requirement calls for a carefully graded course in oral and written composition, and for instruction in the practical essentials of grammar, a study which should be reviewed

in the secondary school. In all written work constant attention should be paid to spelling, punctuation, and good usage in general as distinguished from current errors. In all oral work there should be constant insistence upon the elimination of such elementary errors as personal speech-defects, foreign accent, and obscure enunciation.

II. *Ability to read with intelligence and appreciation works of moderate difficulty; familiarity with a few masterpieces.* This part of the requirement calls for a carefully graded course in literature. Two lists of books are provided, from which a specified number of units must be chosen for reading and study. The first, designated as the A List, contains selections appropriate for the earlier years in the secondary school. These should be carefully read, in some cases studied, with a measure of thoroughness appropriate for immature minds. The second, designated as the B List, contains selections for the closer study warranted in the later years. The progressive course formed from the two lists should be supplemented by home reading on the part of the pupils and by classroom reading on the part of pupils and instructor. It should be kept constantly in mind that the main purpose is to cultivate a fondness for good literature and to encourage the habit of reading with discrimination.

List of Books for 1929-1934

1. *Books for Reading.*

From each group two selections are to be made, except that for any book in Group V a book from any other may be substituted.

Group I. Cooper, *The Last of the Mohicans;* Dickens, *A Tale of Two Cities;* George Eliot, *The Mill On the Floss;* Scott, *Ivanhoe* or *Quentin Durward;* Stevenson, *Treasure Island* or *Kidnapped;* Hawthorne, *The House of the Seven Gables.*

Group II. Shakespeare, *The Merchant of Venice, Julius Cæsar, King Henry V, As You Like It, The Tempest.*

Group III. Chaucer, *The Canterbury Tales;* Scott, *The Lady of the Lake;* Coleridge, *The Ancient Mariner,* and Arnold, *Sohrab and Rustum;* a collection of representative verse, narrative and lyric; Tennyson, *Idylls of the King* (any four); Beowulf in a translation

of recognized excellence; *The Æneid* or *The Odyssey* or the *Iliad*, in a translation of recognized excellence, with the omission, if desired, of Books I-V, XV, and XVI of *The Odyssey*, and Books XI, XIII-XV, and XXI of the *Iliad;* Longfellow, *Tales of a Wayside Inn.*

GROUP IV. *The Old Testament* (the chief narrative episodes in Genesis, Exodus, Joshua, Judges, Samuel, Kings, and Daniel, together with the books of Ruth and Esther). Irving, *The Sketch Book* (about 175 pages); Addison and Steele, *The Sir Roger de Coverley Papers;* Macaulay, *Lord Clive* or *History of England*, Chapter III; Franklin, *Autobiography;* Emerson, *Representative Men.*

GROUP V. A modern novel; a collection of short stories (about 250 pages); a modern biography or autobiography; a collection of contemporary verse (about 150 pages); a collection of scientific writings (about 150 pages); a collection of prose writings on matters of current interest (about 150 pages); a selection of modern plays (about 150 pages). All selections from this group should be works of recognized excellence.

2. *Books for Study.*

One selection is to be made from each of Groups I and II, and two from Group III.

GROUP I. Shakespeare, *Macbeth*, *Hamlet.*

GROUP II. Milton, *L'Allegro*, *Il Penseroso*, and either *Comus* or *Lycidas;* Browning, *Cavalier Tunes*, *The Lost Leader*, *How They Brought the Good News from Ghent to Aix*, *Home Thoughts from Abroad*, *Home Thoughts from the Sea*, *Incident of the French Camp*, *Hervé Riel*, *Pheidippides*, *My Last Duchess*, *Up at a Villa—Down In the City*, *The Italian in England*, *The Patriot*, *The Pied Piper*, *"De Gustibus—,"* *Instans Tyrannus*, *One Word More.*

GROUP III. Burke, *Speech On Conciliation With America;* Macaulay, *Life of Johnson;* Carlyle, *Essay On Burns*, with a brief selection from Burns's Poems; Lowell, *On a Certain Condescension In Foreigners*, and *Democracy;* Lincoln, *Speech at Cooper Union*, the *Farewell to the Citizens of Springfield*, the *Brief Addresses at Indianapolis*, *Albany, and Trenton*, and the *Speeches in Independence Hall;* the *Two Inaugurals;* the *Gettysburg Speech*, and the *Last Public Address*, together with a brief memoir or estimate of Lincoln.

FRENCH (2 units)*

FIRST-YEAR FRENCH (1 UNIT)

A. Careful drill in pronunciation; Fraser and Squair, *French Grammar*, Part I (or its equivalent); reading of 150-200 pages of easy French. Suggested texts for reading.

Bird's *Beginner's French;* Méras et Roth, *Petit Contes de France;* or Guerber, *Contes et Légendes;* Mairet, *La Tâche du Petit Pierre;* Lavisse, *Historie de France, Cours Elémentaire;* Ballard, *Stories for Oral French.*

SECOND-YEAR FRENCH (1 UNIT)

B. Fraser and Squair, *French Grammar*, Part II; reading of 300-400 pages of French. Reading from texts selected from the following:

Labiche et Martin, *Le Voyage de M. Perrichon;* or Augier, *Le Gendre de M. Poirier;* George Sand, *La Mare au Diable;* Lamartine, *La Révolution Française;* Mérimée, *Colomba;* Daudet, *Contes Choisis;* Pattou, *Causeries; Les Récits Historiques.*

GERMAN (2 units)*

FIRST-YEAR GERMAN (1 UNIT)

A. Drill in pronunciation; Thomas, *German Grammar.* Texts for reading:

Zinnecker, *Deutsch für Anfänger;* Ballard and Krause, *Short Stories for Oral German;* Müller and Wenckebach, *Glück Auf;* Storm, *Immensee;* Wilhelmi, *Einer muss heiraten;* Arnold, *Fritz auf Ferien;* Thomas, *Practical German Grammar.*

SECOND-YEAR GERMAN (1 UNIT)

B. Thomas, *German Grammar*, finished (or its equivalent); reading of 300-400 pages of German. For suggested reading texts:

Heyse, *L'arrabiata* or *Das Mädschen von Treppi;* Allen, *Vier Deutsche Lustspiele;* Hatfield, *German Lyrics and Ballads;* Hillern, *Höher als die Kirche;* Wildenbruch, *Das Edle Blut.*

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* Instead of four units in Latin, two units in Latin and two units of French or German may be offered. If four units of Latin are presented, French or German may be offered as elective units; however, no single unit in any foreign language will be accepted unless work in that language is continued for at least one year.

LATIN (4 units)*†

FIRST-YEAR LATIN (1 UNIT)

(1) A thorough knowledge of forms and principles of syntax.

SECOND-YEAR LATIN (1 UNIT)

(2) Cæsar, four books. Grammar and constant practice in writing easy Latin sentences illustrating rules of syntax.

THIRD-YEAR LATIN (1 UNIT)

(3) Cicero, six orations, including the Manilian Law. At least one period a week should be devoted to prose composition.

FOURTH-YEAR LATIN (1 UNIT)

(4) Virgil, *Æneid*, six books. Study of meter and style. Prose composition, one period a week.

HISTORY (Elective)

The candidate may offer as many as four of the following units in history:

(a) Ancient History to the fifth century or to about 800 A.D., or Early European History to about the beginning of the eighteenth century (1 unit).

(b) Mediæval and modern European History, or Modern European History from about the beginning of the eighteenth century (1 unit).

(c) English History (1 unit).

(d) American History (1 unit).

(e) Civics (½ unit).

MATHEMATICS (2.5 units)‡

ALGEBRA (1.5 UNITS)

The requirements in algebra include the following subjects: The four fundamental operations of algebra, powers and roots, factors,

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*Instead of four units in Latin, two units in Latin and two units of French or German may be offered. If four units of Latin are presented, French or German may be offered as elective units; however, no single unit in any foreign language will be accepted unless work in that language is continued for at least one year.

†The work of schools which follow the recommendations of the report of the Classical investigation will also be accepted for any year of high-school work.

‡An additional half-unit in algebra may be counted towards entrance if sufficient time has been given to the subject. No more than two units will be given for algebra. Solid geometry may be offered as an elective and counts one-half unit.

common divisors and multiples, fractions, ratio and proportions, inequalities, exponents, equations of the first and second degrees with one or more unknown quantities, radicals and equations involving radicals, arithmetical and geometrical progressions, binomial theorem for positive integral exponents.

Pupils should be required throughout the course to solve numerous problems which involve putting questions into equations. It is also expected that the work be accompanied by graphical methods in the solution of equations of all types.

It will require at least one and one-half years with four or five one-hour recitation periods a week to complete this work.

PLANE GEOMETRY (1 UNIT)

The usual theorems and problems of some good textbook in plane geometry, together with a sufficient number of original problems to enable the student to solve such problems readily and accurately.

To be acceptable, the work in plane geometry must cover a full year with four or five one-hour recitation periods a week.

SOLID GEOMETRY (½ UNIT)

This work should complete the chapters on straight lines and planes in space, prisms and cylinders, pyramids and cones, and spheres. Special emphasis should be placed on applications, the student solving a large number of problems illustrating the theorems of the text.

BIBLE (Elective)

Entrance credit of one unit may be allowed for work in one or more of the following branches of Religious Education: (1) Bible History, (2) Sunday School Pedagogy, (3) Missions.

SCIENCE (Elective)

PHYSIOLOGY AND HYGIENE (½ UNIT OR 1 UNIT)

The candidate must be familiar with the general structure of the body, digestion, circulation, respiration, and the nervous system.

TEXT: Fitz, *Physiology and Hygiene*, or Martin, *The Human Body*. Briefer Course, fifth edition, revised by G. W. Fitz, M.D.

PHYSICAL GEOGRAPHY (½ UNIT OR 1 UNIT)

This course should include a detailed study of the land forms and physiographic factors. The course will require at least one year.

TEXT: R. S. Tarr, *New Physical Geography*.

PHYSICS (½ UNIT OR 1 UNIT)

One year's work, including the principles of mechanics, heat, electricity, sound, and light. About one-third of the time is given to individual laboratory work, which is reported in carefully prepared notebooks.

In order to get full credit the candidate must submit her laboratory notebook which has been certified by her teacher.

TEXT: Coleman, *Elements of Physics.*

BOTANY (½ UNIT OR 1 UNIT)

The student should acquire a knowledge of plant structure and development; a knowledge of the fundamental principles of plant nutrition, assimilation, growth, and reproduction; and a knowledge of the relation of plants to other living things. A large part of this information should be gained by laboratory and field work. In order to get full credit the candidate must submit her laboratory notebooks.

CHEMISTRY (½ UNIT OR 1 UNIT)

This course should include the general laws and theories of chemistry and make the student familiar with the occurrence, preparation, and properties of the common elements and their compounds. The candidate must submit her laboratory notebook, which has been certified by her teacher.

GENERAL SCIENCE (½ UNIT OR 1 UNIT)

This course should serve as an introduction to the study of the various branches of science, and should be based on some standard text. A full unit will not be allowed for this course unless the student submits a laboratory notebook which has been certified by her teacher.

COOKING (½ UNIT OR 1 UNIT)

A full unit in cooking will not be given unless a notebook certified by the teacher is presented. A half-unit or a unit in this subject will be allowed, according to the time given to it. Two double laboratory periods will count for two recitations.

General Regulations of Academic Work

Routine of Entrance and Registration

1. *Enrollment.* All students, upon arrival in the city, will report to the office of dean of women and enroll.

2. *Matriculation.* Each semester every student will pay the bursar the matriculation fee of $25.00. Days for matriculation are as follows: for the first semester, September 10, 11, and 12; and second semester, January 27 and 28.

3. *Registration.* Each semester every student will come to the dean's office, exhibit her matriculation card and have her course of study for the semester approved by the dean. Students must complete registration in the dean's office before one o'clock of the last day of registration. Days for registration: for the first semester, September 10, 11, and 12; second semester, January 27 and 28. The penalty for not completing registration on time is an extra fee of $1.00.

Reports

At the end of each semester a report is sent to the parent or guardian of the student, showing her grade of scholarship and number of absences from recitation and other college duties.

At the close of the first and third quarters, parents and students are notified if they are not making satisfactory grades.

The grade of scholarship is reported in letters. A, B, C, and D indicate passing grades; E indicates a condition; F indicates failure and that the subject must be repeated in class. In order to graduate, the student must make grades high enough to average C on one hundred twenty semester hours of work.

The college reserves the right to exclude, at any time, a student whose academic standing or conduct it regards as undesirable.

Conditioned Students

Freshmen must offer fifteen units and are not allowed any conditions. Members of other classes may have conditions not exceeding six semester hours.

In art or music, to be classed as a freshman or sophomore, the student may have only a slight condition in the department in which she majors. No student will be classed as a junior or senior if conditioned in the department in which she majors.

Conditions

A student who is conditioned on any of the work of a semester will be given only one examination for the removal of the condition.

Conditions for the work of the first semester must be removed on the first Monday of the next May, or on Thursday of the opening week of the next session. Conditions for the work of the second semester must be removed on Thursday of the opening week of the next session, or on the first Monday of the next December. If the student does not remove the condition at one of these two times she will be required to repeat the work in class.

A senior who has any condition at the end of the first semester must remove that condition during the last two weeks of the next February. A senior who has any condition on the work of the second semester will be given one opportunity to remove the condition during the first three days of the week following the week of senior examinations.

A senior who does not have all conditions satisfied at the time specified will be dropped from the senior class. She will be given one opportunity to make up each condition at the regular time for making up conditions during the following year, and will be graduated at the next commencement after she has made up all conditions.

No student will receive credit for work in any subject until her conditions or deficiencies in that subject are removed.

No student will be allowed an examination on other dates than those arranged above until she shall have shown to the dean good reason for it and paid to the bursar one dollar for the library fund. In the case of conflict with other college duties, or illness, this fee will be remitted.

Requirements for Graduation

To be entitled to a degree or diploma, the student must during her college course prove herself to be of worthy character, and must complete in a satisfactory way the course of work prescribed for the degree or diploma in the school from which she wishes to be graduated. Unless she comes from a senior college approved by the Association of Colleges and Seconday Schools of the Southern States, or by an association of equal rank, the candidate for a degree or diploma must spend at least two years in residence. The last work that is to count toward a degree or diploma must be done at Meredith. During her college course she must make grades sufficient to entitle her to one hundred twenty honor points. Those who entered prior to the session 1927-1928 will be required to make grades sufficient to be entitled to seventy-five points.*

All prescribed freshman subjects, including history and mathematics, must be completed by the beginning of the third year. All prescribed sophomore subjects must be completed by the beginning of the senior year. Any student who does not comply with this regulation will not be eligible for graduation the next commencement.

Underclassmen and juniors are required to take not less than fifteen hours of work a week. Seniors are required to take at least fourteen hours of work each semester.

No student may take more than sixteen hours work unless she passed in fifteen hours the preceding semester and has permission from the faculty.

The maximum number of hours of credit that will be allowed during any semester is eighteen semester hours.

A student wishing to make up work under a tutor must consult the dean at the time she arranges her regular work.

Degrees and Diplomas

The college confers the degrees of Bachelor of Arts and Bachelor of Music, and Diploma in Art.

To be entitled to the degree of Bachelor of Arts the candi-

*A grade of A gives three points, B gives two points, and C gives one point for each semester hour of credit.

date must complete, in addition to fifteen entrance units, 120 semester hours of work. Of the 120 semester hours required for the degree, 53 or 51 are prescribed, 36 are chosen from two of the groups of majors, and 31 or 33 are free electives (pages 36-37).

The requirements for the degree of Bachelor of Music are given on pages 77-78.

The requirements for the Diploma in Art are given on page 70.

Requirements for the A.B. Degree

1. *Requirements without option:*

	Semester hours
English 10-11, freshman year	6
English 20-21, sophomore year	6
Religious Education 20, 21, sophomore or junior years	6
Psychology 30, junior year	3

2. *Required with option:*

Three subjects from Group I and two subjects from Group II, except that students who received entrance credit of one or more units in Chemistry, Biology, or Physics may choose four subjects in Group I and one subject for which no entrance credit was received from Group II.

GROUP I	*Semester hours*
Latin, freshman year	6
A Modern Foreign Language (French or German or Spanish), freshman or sophomore year	6
Mathematics 10-11, freshman or sophomore year	6
History 10-11, freshman or sophomore year	6
GROUP II	
Chemistry 10-11, freshman or sophomore year	8
Biology, freshman or sophomore year	6
Physics 30-31, junior or senior year	6

3. *Electives to be distributed as follows:*

(a) Two major subjects to aggregate at least thirty-six semester hours and not less than twelve semester hours in either. Major courses may be selected from the following: (1) Biology, (2) Chemistry, (3) Economics and Sociology, (4) Education,

(5) English, (6) French, (7) German, (8) Greek, (9) History, (10) Home Economics, (11) Latin, (12) Mathematics, (13) Religious Education, (14) General Science.

The course outlined for teaching Home Economics in the state high schools includes a first and second major for Meredith.

(b) Free electives sufficient to make a total of one hundred twenty semester hours, when added to the required and major subjects. Free electives may include any subject offered as a major, not previously included in one of the two major subjects, or may include Astronomy, Geology, Art Education, Art History, or Theoretical Courses in Music.

If a student enters with four units of Latin and no modern language, or with three units of Latin and two units of modern language, she will be required to continue one of the languages for one year, or begin another foreign language, which must be continued for at least two years. If a student enters with two units in Latin and two units in a modern language, she will be required to continue one of the languages two years or both of the languages for one year, or one of the languages for one year and begin a third foreign language, which must be continued for at least two years. If a student enters with four units of modern language, she will be required to continue one of those languages two years or two of them one year. At least two years work, including work that was accepted for entrance, must be completed in every foreign language that is to count towards entrance or a diploma or a degree.

Schedule of Examinations

Fall Semester

Class		*Examination*	
8:30	M.W.F.	10-12	Wed.
9:30	M.W.F.	2- 4	Wed.
11:00	M.W.F.	10-12	Thu.
12:00	M.W.F.	2- 4	Thu.
1:45	M.W.F.	10-12	Fri.
8:30	T.T.S.	2- 4	Fri.
9:30	T.T.S.	10-12	Sat.
11:00	T.T.S.	2- 4	Sat.
12:00	T.T.S.	2- 4	Mon.
1:45	T.T.S.	10-12	Tue.
2:45	All	2- 4	Tue.

Spring Semester

Class		*Examination*	
8:30	T.T.S.	2- 4	Mon.
9:30	T.T.S.	10-12	Tue.
11:00	T.T.S.	2- 4	Tue.
12:00	T.T.S.	10-12	Wed.
1:45	T.T.S.	2- 4	Wed.
8:30	M.W.F.	10-12	Thu.
9:30	M.W.F.	2- 4	Thu.
11:00	M.W.F.	10-12	Fri.
12:00	M.W.F.	2- 4	Fri.
1:45	M.W.F.	10-12	Sat.
2:45	All	2- 4	Sat.

The first day of the week on which an irregular class meets determines the time for the examination.

Schedule of Recitations

8:30—Mon. Wed. Fri.	8:30—Tues. Thu. Sat.	9:30—Mon. Wed. Fri.	9:30—Tues. Thu. Sat.	11:00—Mon. Wed. Fri.	11:00—Tues. Thu. Sat.
Art Education 36-37 Wed. Fri. Biology 12-13 (a) Wed. Fri. Chemistry 37 Wed. Fri. Education 32 English 10-11 (a), 48, 49 English 30-31 Mon. French 6-7 Tues. Wed. Fri. Sat. History 20-21 Home Economics 20-21 Wed. Latin 42, 43 Wed. Fri. Mathematics 30-31 P.S.M. 46-47 Arranged	Biology 42, 43 Sat. Chemistry 10-11 (a), 32, 33 English 10-11 (b), 20-21 (a) English 32-33 (a) French 6-7 Tues. Wed. Fri. Sat. Home Economics 42-43 Latin 22, 23 Tues. Latin 20, 21 Thur. Sat. Mathematics 11*, 10*, 40, 41 Religion 30-31 Sociology 26, 27 (a) Theory 10-11	Biology 12-13 (b) Wed. Fri. Economics 20-21 English 10-11 (c), 20-21 (b) English 34-35 French 10-11 (a, b) History 16-17 Latin 8-9 Mathematics 10, 11 (a) Philosophy 44, 45 Physics 30, 31 Religion 22, 23 (a)	Biology 40 Chemistry 10-11 (b) Education 42, 39 English 10-11 (d), 42, 43 French 10-11 (c), 20-21 (a, b) English 30, 31 Thu. History 10-11 (a), 46, 47 Home Economics 10-11 Home Economics 34-35 Sat. Latin 10, 11 (a) Mathematics 10, 11 (b) Music, S.R. and Dict. 36, 37 Psychology 30, 30* (a) Pub. Sch. Music 30, 31 Tues. Fri. Religion 22, 23 (b)	Biology 12-13 (c) Wed. Fri. Education 32* English 20-21 (c) 44-45 Greek 20-21 History 42-43 (a) Music Pedagogy 30-31 Mon. Orchestration, Instr. 40-41 Wed. Fri. Pub. Sch. Music 20-21 Wed. Fri. Religion 20-21 (a)	Biology 30-31 English 10-11 (e), 20-21 (d) English 38-39 French 42-43 History 10-11 (b), 30-31 Harmony 20-21 Home Economics 33 Tues. Thu. Latin 40 Mathematics 20-21 Music History 30-31 Tues. Thu. Music History 40-41 Sat. Psychology 31, 31* (b) Religion 24, 25 Sociology 40, 41
Laboratory	**Laboratory**	**Laboratory**	**Laboratory**	**Laboratory**	**Laboratory**
Biology 12-13 (a) Mon. Biology 12-13 (c) Wed. Fri. Chemistry 30-31 Wed. Fri. Chemistry 34 Wed. Fri.	Biology 12-13 (b) Tues. Thu.	Biology 12-13 (a) Mon. Biology 12-13 (c) Wed. Chemistry 30-31 Wed. Fri. Chemistry 34 Wed. Fri.	Biology 12-13 (b) Tues. Thu.	Biology 12-13 (d) Mon. Wed. Chemistry 10-11 (b) Wed. Fri. Chemistry 20-21 Mon. Wed. Home Economics 10-11 Wed. Fri. Home Economics 30-31 Mon.	Biology 12-13 (e) Tues. Thu. Chemistry 10-11 (a) Tues. Thu.

12:00—Mon. Wed. Fri.	12:00—Tues. Thu. Sat.	1:45—Mon. Wed. Fri.	1:45—Tues. Thu. Sat.	2:45—Mon. Wed. Fri.	2:45—Tues. Thu. Sat.
Biology 32, 33 Mon. Fri. French 10-11 (e) French 44-45 Wed. Fri. Greek 32, 33 History 10-11 (c) German 20-21 Home Economics 31 Wed. Fri. Home Economics 30 Wed. Latin 6-7 Mathematics 10 (c) Religion 40, 41 Sociology 26-27 (b) Public Sch. Music 40-41 Wed. Fri.	Biology 20 Tues. Thu. 21 Tues. Chemistry 20-21 English 10-11 (f) French 30-31 (a, b) German 10-11 Harmony 30-31 Tues. Sat. History 10-11 (d), 34, 35, 44 Home Economics 40, 41 Latin 44-45 Tues. Thu. Mathematics 43, 12 Music Pedagogy 40, 41 Thu. Philosophy 40 Psychology 40, 31 Religion 12-13	Chemistry 10-11 (c) Economics 31 English 10-11 (g), 20-21 (e) English 32-33 (b), 40, 41 French 10-11 (f), 40-41 German 6-7 Mon. Wed. Thu. Fri. History 10-11 (e), 22, 23 Latin 10, 11 (b) Mathematics 10, 11 (d) Psychology 31, 31* (b) Religion 22, 23 (c) Sociology 32	Astronomy 36 Chemistry 34, 35 Tues. English 30, 31 Tues. Geology 39 Harmony 40-41 Tues. Thu. Music, S.R. and Dict. 26-27, Tues. Thur. Music Composition Pub. Sch. Music 26-27	English 10-11 (h), 20-21 (f) French 4-5 Mon. Tues. Thu. Fri. German 4-5 Mon. Tues. Thu. Fri. Greek 30-31 History 42, 43 (b) Mathematics 10, 11 (e) Psychology 30, 30* Pub. Sch. Mus. 34-35 Tues. Thu. Religion 20-21 (b) Violin Ensemble, Tues. Piano Ensemble, Wed. Glee Club, Fri.	Art History 30, 31 Tues. Thu. French 4-5 Thu. German 4-5 Thu. Pub. Sch. Music 34-35 Tues. Thu.
Laboratory Biology 12-13 (d) Mon. Wed. Chemistry 10-11 (b) Wed. Fri. Chemistry 20-21 Mon. Wed. Home Economics 10-11 Wed. Fri. Home Economics 30, 31 Mon.	Laboratory Biology 12-13 (e) Tues. Thu. Chemistry 10-11 (a) Tues. Thu.	Laboratory Biology 32, 33 Wed. Fri. Biology 42, 43 Mon. Home Ec. 30 Fri.	Laboratory Biology 20, 21 Tues. Thu. Chemistry 10-11 (d) Tues. Thu. Home Economics 20-21 Tues. Thu. Home Economics 33 Tues. Thu.	Laboratory Biology 32, 33 Wed. Fri., 42, 43 Mon. Biology 12-13 (a) Wed. Biology 12-13 (f) Mon. Fri. Chemistry 10-11 (c) Mon. Fri. Home Ec. 30 Fri. Home Economics 33 Tues., Thu. Physics 30 Mon.	Laboratory Biology 12-13 (g) Tues. Thu. Biology 20, 21 Tues. Thu. Chemistry 10-11 (d) Tues. Thu. Home Ec. 20-21 Tues. Thu. Home Ec. 33 Tues. Thu.

Courses of Instruction

NOTE.—A course given an even number is offered the first semester; a course given an odd number is offered the second semester; a course with an even number followed by an asterisk is a first semester course offered the second semester; a course with an odd number followed by an asterisk is a second semester course offered the first semester. A course given two numbers separated by a hyphen continues through the year; a course given two numbers separated by a comma consists of two parts, and either part or both parts may be taken.

Courses given a number less than 20 are intended for freshmen; those numbered 20 to 29 for sophomores; 30 to 39 for juniors; above 39 for seniors.

I. Biology

LENA AMELIA BARBER, *Professor.*

DR. ELIZABETH DELIA DIXON CARROLL, *Professor of Physiology and Hygiene.*

ANNIE MITCHELL BROWNLEE, *Instructor in Biology.*

The following courses may count toward a major in Biology: 20, 21, 22, 30-31, 32, 33, 40.

12-13. General Biology.

Required of freshmen majoring in Home Economics who have not had high school Biology. Elective for others. Two lectures and four laboratory hours a week. Six semester hours credit. Lectures: Sec. (*a*), Wednesday, Friday, 8:30; Sec. (*b*), Wednesday, Friday, 9:30; Sec. (*c*), Wednesday, Friday, 11.00. Laboratory: Sec. (*a*), Monday, 9:00-11:00; Wednesday, 2:45-4:45; Sec. (*b*), Tuesday, Thursday, 8:30-10:30; Sec. (*c*), Wednesday, Friday, 8:30-10:30; Sec. (*d*), Monday, Wednesday, 11:00-1:00; Sec. (*e*), Tuesday, Thursday, 11:00-1:00; Sec. (*f*), Monday, Friday, 2:45-4:45; Sec. (*g*), Tuesday, Thursday, 2:45-4:45.

This course aims to present the most important biological facts and principles, and so relate them that the student can apply them to the ordinary affairs of life. It comprises a study of protoplasm, the cell, the rôle of green plants, including simple experiments in plant physiology, the adjustment of organisms to their environment, disease, death, the rôle of micro-organisms, growth, reproduction, and heredity. Types of organisms are studied in the

laboratory, beginning with unicellular forms and leading up to vertebrates, an intensive study being made of the frog.

Laboratory fee, $2.50.

20. General Botany.

Two lectures and six hours laboratory and field work a week. Four semester hours credit. Lectures: Tuesday, Thursday, 12:00. Laboratory: Tuesday, Thursday, 1:45-4:45.

Laboratory fee, $2.50.

21. Plant Taxonomy.

Prerequisite: Biology 12-13, 20, or a year of standard high school Biology or Botany. One lecture and six hours laboratory a week. Three semester hours credit. Lecture: Tuesday, 12:00. Laboratory and field studies: Tuesday, Thursday, 1:45-4:45.

A study of the external morphology, identification, classification, and distribution of plants in the vicinity.

Laboratory fee, $2.50.

*[22. Elements of Cryptogamic Botany.

Prerequisite: Biology 12-13. Two lectures and six laboratory hours a week. Four semester hours credit. Lectures: Tuesday, Thursday, 12:00. Laboratory: Tuesday, Thursday, 1:45-4:45.

A study of the morphology and life history of types of algæ, fungi, liverworts, mosses, and ferns.

Laboratory fee, $2.50.]

30-31. Physiology and Hygiene, Advanced.

Open to juniors and seniors. Tuesday, Thursday, Saturday, 11:00.

First semester. Physiology: The general structure and composition of the human body; the nervous system; digestive, circulatory, and respiratory systems; secretion and excretion; blood and lymph; reproduction.

Second semester. Hygiene: The course includes the subjects of exercise, bathing, clothing, etc.; contagion and infection; disinfection, and hygienic arrangement of the sick-room.

A course is given in "First Aid" as arranged by the American

* Not given 1929-1930. This course alternates with 20.

Red Cross. Those who pass the examination in this course will be given a certificate from the American Red Cross.

TEXT AND REFERENCE BOOKS: Kirk, *Handbook of Physiology;* Flint, *Human Body;* Martin, *Human Body;* Schaffer and Flint, *American Textbook of Physiology;* Gray, *Anatomy.*

32. Invertebrate Zoology.

Prerequisite: Biology 12-13. Four semester hours credit. Lectures: Monday, Friday, 12:00. Laboratory: Wednesday, Friday, 1:45-4:45.

This course deals with the morphology, physiology, life history and economic importance of a series of invertebrate animal types.

Laboratory fee, $2.50.

33. Comparative Anatomy of Vertebrates.

Prerequisite: Biology 12-13. Four semester hours credit. Hours same as for course 32.

The lectures deal with the morphology, physiology, and development of the various vertebrate organs and systems of organs. Various vertebrate types, including fish, amphibia, reptiles, birds, and mammals, will be dissected in the laboratory.

Laboratory fee, $2.50.

40. Genetics.

Prerequisite: Biology 12-13 or its equivalent. Three hours a week. Three semester hours credit. Tuesday, Thursday, Saturday, 9:30.

The aim of this course is to familiarize the student with the principles of heredity and variation. Results of genetical investigations in progress in the departments of both Botany and Zoology will be presented.

TEXT: Shull, *Heredity.*

42. Teaching of Zoology.

One lecture and three hours practice work a week. Two semester hours credit. Lecture: Saturday, 8:30. Laboratory: Monday, 1:45-4:45.

43. Teaching of Botany.

Two semester hours credit. Hours same as for course 42.

The chief aim of courses 42 and 43 is to prepare students to teach Biology in high schools.

II. Chemistry

Lula Gaines Winston, *Professor*
Mary Martin Johnson, *Associate Professor*
Mary Elizabeth Yarborough, *Instructor*

Students majoring in Chemistry will be required to take Physics 30-31.

10-11. General Chemistry.

Required of freshmen majoring in Home Economics. Elective for others. Eight semester hours credit. Lectures: Sec. (*a*), Tuesday, Thursday, Saturday, 8:30; Sec. (*b*), Tuesday, Thursday, Saturday, 9:30. Sec. (*c*), Monday, Wednesday, Friday, 1:45. Laboratory: Sec. (*a*), Tuesday, Thursday, 11:00-1:00; Sec. (*b*), Wednesday, Friday, 11:00-1:00; Sec. (*c*), Monday, Friday, 2:45-4:45; Sec. (*d*), Tuesday, Thursday, 1:45-3:45.

This course includes a study of the occurrence, preparation, and properties of important metallic and nonmetallic elements and compounds. The historical development of the subject is traced, and the fundamental principles of Chemistry are discussed as far as possible. Special emphasis is laid upon the practical application of the science to daily life.

The laboratory exercises are devoted to the preparation and study of certain important elements and compounds.

Laboratory fee, $5.

20-21. Organic Chemistry.

Required of sophomores majoring in Home Economics. Prerequisite: Chemistry 10-11. Eight semester hours credit. Lectures: Tuesday, Thursday, Saturday, 12:00. Laboratory: Monday, Wednesday, 11:00-1:00.

The lectures are taken up with the study of the hydrocarbons and their derivatives. The laboratory periods for the first semester are given to exercises in qualitative analysis, while the remainder of the year is devoted to organic preparations.

Laboratory fee, $5.

30, 31. Quantitative Analysis.

Elective. Prerequisite: Chemistry 20-21. One recitation and six hours of laboratory work a week. Six semester hours credit. Wednesday, Friday, 8:30-10:30.

The year is devoted to the study of standard methods of determining the common bases and acids.

First Semester—Gravimetric Analysis.

Second Semester—Volumetric Analysis.

Laboratory fee, $5.

32, 33. Applied Chemistry.

Elective. Prerequisite: Chemistry 20-21. Tuesday, Thursday, Saturday, 8:30.

This is an introduction to the study of the commercial methods of manufacturing chemical products, the sources of raw materials, and the equipment required.

First Semester—Applied Inorganic Chemistry.

Second Semester—Applied Organic Chemistry.

34. Organic Chemistry—Carbocyclic Compounds.

Elective. Prerequisite: Chemistry 20-21. Three semester hours credit. Lecture: Tuesday, 1:45. Laboratory: Wednesday, Friday, 8:30-10:30.

This course is intended primarily for students preparing to study medicine. The laboratory periods are devoted to the preparation of the carbocyclic compounds, while the recitations are taken up with a theoretical study of these compounds.

Laboratory fee, $2.50.

35. History of Chemistry.

Elective. Prerequisite: Chemistry 20-21. Three hours a week for the second semester.

37. Methods of Teaching Chemistry.

Elective. Prerequisite: One elective course other than Chemistry 20-21. Two hours of lecture and recitation, and two hours of practice work a week for the second semester. Three semester hours credit. Lectures, Wednesday, Friday, 8:30.

The chief aim is to prepare students to teach Chemistry in the high schools.

III. Education

HERBERT JUDSON PERRY, *Professor.*

LILLIAN PARKER WALLACE, *Assistant Professor.*

Students majoring in Education must take 31 and 42, and twelve hours from the following: 32, 39, 48, Special Methods of Teaching, Practice Teaching.

All of the courses listed below are designed primarily to prepare those who wish to teach in the high schools of the state. Those who expect to secure a Class A certificate, valid for five years, to teach in high school must, after 1930, meet the following requirements:

I. Subject-Matter Courses

A. A first and second major must be selected from the following fields (the number of semester hours required for a certificate is indicated in parentheses):

English (24), French (18), German (18), Latin (24), History and Social Science (24), Mathematics (15), Science (30). The following combinations are suggested: English-Latin, English-French, Latin-French, History-Mathematics, Science-Mathematics, English-History; *or*—

B. A major must be selected from the following: Fine Arts (45), Public School Music (45), including six semester hours in voice; Home Economics (53).

II. Professional Courses

A. General and Educational Psychology (6).

B. Principles of Teaching and Problems in Secondary Education (3).

C. Materials and Methods of Teaching the First and Second Majors (6).

†D. Observation and Practice Teaching (3).

E. One of the following must be selected in addition to the requirements listed above: History of Education, Philosophy of Education, Abnormal Psychology and Mental Hygiene.

Description of Courses

30. General Psychology.
Identical with Psychology 30.

31. Educational Psychology.
Identical with Psychology 31.

32, 32*. Principles of Teaching and Problems in Secondary Education.
Elective for juniors. Prerequisite or Parallel: Psychology 31. Given each semester. First semester, Monday, Wednesday,

† If all the requirements except observation and directed teaching have been met, the Class A certificate will be issued after the applicant has had one year of successful teaching experience.

Friday, 8:30. Second semester, Monday, Wednesday, Friday, 11:00.

The first part of this course will deal with fundamental principles involved in teaching. During the second half of the semester the emphasis will be practical. The North Carolina school code and its operation, pupil accounting, classroom management, and tests and measurements will be considered as thoroughly as time will permit.

39. History of Education.

Elective for juniors and seniors. Prerequisite: History 10-11. Tuesday, Thursday, Saturday, 9:30.

42. Philosophy of Education.

Elective for juniors and seniors. Tuesday, Thursday, Saturday, 9:30.

A study of modern educational theories. The plan is to bring home to the student some of the more vital problems of education.

40. Abnormal Psychology and Hygiene.

Identical with Psychology 40.

Departmental Courses (Materials and Methods)

†50-51. Materials and Methods of Teaching Biology in the High School.

Identical with Biology 42-43.

†53. Materials and Methods of Teaching Chemistry in the High School.

Identical with Chemistry 37.

54. Materials and Methods of Teaching English in the High School.

Identical with English 48.

55. Materials and Methods of Teaching French in the High School.

Identical with French 40.

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† Those who expect to teach science must elect Ed. 50-51 and 53.

56. Materials and Methods of Teaching History and Social Science in the High School.
Identical with History 44.

58. Materials and Methods of Teaching Latin in the High School.
Identical with Latin 40.

59. Materials and Methods of Teaching Mathematics in the High School.
Identical with Mathematics 43.

60-61. Materials and Methods of Teaching Home Economics in the High School.
Identical with Home Economics 42-43.

66-67. Materials and Methods of Teaching Art.
Identical with Art 46-47.

68-69. Materials and Methods of Teaching Public School Music.
Identical with Public School Music 40-41.

Observation and Practice Teaching

At least 20 hours of observation and the teaching of 30 full class exercises will be required. Hours will be arranged to meet the schedule and convenience of the student and of the school in which the practice teaching will be done. Three semester hours credit.

70. Practice Teaching in Biology.
73. Practice Teaching in Chemistry.
74. Practice Teaching in English.
75. Practice Teaching in French.
76. Practice Teaching in History.
78. Practice Teaching in Latin.
79. Practice Teaching in Mathematics.
80-81. Practice Teaching in Home Economics.
86-87. Practice Teaching in Art.
88-89. Practice Teaching in Public School Music.

IV. English

Julia Hamlet Harris, *Professor*
Mary Lynch Johnson, *Associate Professor*
*Mary Loomis Smith, *Assistant Professor*
Sarah Lucile Burriss, *Assistant Professor*
Elizabeth Burden Parker, *Instructor*
Mary James Spruill, *Instructor*
Ruby Kathleen Davis, *Instructor*

English 10-11 is a prerequisite for English 20-21; English 20-21 is a prerequisite for all other courses in English. A college course in Latin of at least four semester hours will be required of all students who take a major in English. Greek may be substituted for Latin. English 38-39 and *either* English 32-33 *or* English 42-43 will be required of all students who take a major in English. Students who enter Meredith with advanced standing will be expected to take at least eighteen hours of elective English in residence for a major in English.

10-11. English Composition.

Required of freshmen. Three hours a week. Sec. (*a*), Monday, Wednesday, Friday, 8:30; Sec. (*b*), Tuesday, Thursday, Saturday, 8:30; Sec. (*c*), Monday, Wednesday, Friday, 9:30; Sec. (*d*), Tuesday, Thursday, Saturday, 9:30; Sec. (*e*), Tuesday, Thursday, Saturday, 11:00; Sec. (*f*), Tuesday, Thursday, Saturday, 12:00; Sec. (*g*), Monday, Wednesday, Friday, 1:45; Sec. (*h*), Monday, Wednesday, Friday, 2:45.

Composition based on selected masterpieces of literature. Themes and conferences.

20-21. Outline History of English Literature.

Required of sophomores. Three hours a week. Sec. (*a*), Tuesday, Thursday, Saturday, 8:30; Sec. (*b*), Monday, Wednesday, Friday, 9:30; Sec. (*c*), Monday, Wednesday, Friday, 11:00; Sec. (*d*), Tuesday, Thursday, Saturday, 11:00; Sec. (*e*), Monday, Wednesday, Friday, 1:45; Sec. (*f*), Monday, Wednesday, Friday, 2:45.

The object of this course is to give the student a general survey of English literature. The course is conducted by lectures and by critical study of selected masterpieces. Papers or written reviews every four weeks.

* Resigned at the end of the first semester. The vacancy was filled by Miss Davis.

30-31. English Composition.

Open to juniors and seniors. Required of all juniors who need special drill in writing. Sec. (*a*), Monday, 8:30; Sec. (*b*), Thursday, 9:30; Sec. (*c*), Tuesday, 1:45.

32-33. Shakespeare.

Open to juniors and seniors. Sec. (*a*), Tuesday, Thursday, Saturday, 8:30; Sec. (*b*), Monday, Wednesday, Friday, 1:45.

Detailed study of *Macbeth*, *Hamlet*, and *King Lear*. Rapid reading of other plays. Reports, papers, and conferences.

34-35. Advanced Writing.

Open to juniors and seniors. Excellence in English 10-11 a prerequisite. Monday, Wednesday, Friday, 9:30.

Papers, conferences, lectures, and readings.

*[36-37. Milton and His Contemporaries.

Open to juniors and seniors. Monday, Wednesday, Friday, 11:00.

Detailed study of the poetry and of selections from the prose of Milton; study of selections from the outstanding prose writers and lyric poets of the age. Reports and papers.]

38-39. Old English.

Open to juniors and seniors. Required of students taking a major in English. Sec. (*a*), Tuesday, Thursday, Saturday, 11:00; Sec. (*b*), Tuesday, Thursday, Saturday, 12:00.

A study of the language, with selected readings from Old English prose and poetry. So far as possible the course will give through the literature a comprehensive view of the age.

Half of the second semester will be given to a study of Middle English, with emphasis upon the relation of the language of the period to Old English and to modern English.

40. English Romantic Poetry of the Nineteenth Century.

Open to juniors and seniors. Monday, Wednesday, Friday, 1:45.

A study of Wordsworth, Shelley, and Keats, with selections from Coleridge, Byron, and Scott.

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* Not given 1929-1930.

41. Browning.

Open to juniors and seniors. Monday, Wednesday, Friday, 1:45.

The study of Browning will be supplemented by selections from Tennyson and Arnold.

42-43. The Principles of Literary Criticism.

Open to seniors. Tuesday, Thursday, Saturday, 9:30.

A study of the most important theories of poetry and of the principles of literary criticism. Reading of examples of the various types of literature for the application of these principles. Reports and papers.

44-45. American Literature.

Open to juniors and seniors. Monday, Wednesday, Friday, 11:00.

A survey course. Rapid reading of many selections, and a detailed study of a few others. Especial emphasis on the nineteenth century. Lectures, reports, papers, and conferences.

*[46-47. Chaucer.

Open to juniors and seniors. Prerequisite or parallel: English 38-39. Monday, Wednesday, Friday, 1:45.

A study of the language and writings of Chaucer, with special attention to the Canterbury Tales. The work will be supplemented by readings from other Middle English writers.]

48. The Teaching of English.

Open to seniors who are taking a major in English. Monday, Wednesday, Friday, 8:30.

A review of the subject matter and a study of the methods involved in teaching English in high school. Discussions, reports, papers, and conferences.

49. Eighteenth Century Prose.

Open to juniors and seniors. Monday, Wednesday, Friday, 8:30.

A study of eighteenth century prose with emphasis on Johnson and his circle.

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* Not given in 1929-1930.

V. French

CATHERINE ALLEN, *Professor*
*LOUISE PORTER, *Associate Professor*
HERMINE STUEVEN, *Assistant Professor*
CONNIE MAY HORNE, *Instructor*
LOUISE PASCAL, *Instructor*

4-5. Elementary French.

A course for those who do not offer French for entrance. Counts two units or six semester hours. Secs. (*a*), (*b*), Monday, Tuesday, Thursday, Friday, 2:45.

6-7. Elementary French.

Prerequisite: Elementary French 4-5, or one unit of French. Counts two units or six semester hours. Secs. (*a*), (*b*), Tuesday, Wednesday, Friday, Saturday, 8:30.

Grammar continued. Exercises in composition, dictation, and conversation. Reading from texts suggested on page 29.

10-11. French Prose of the Nineteenth Century.

Prerequisite: French 6-7 or two units of French. Secs. (*a*), (*b*), Monday, Wednesday, Friday, 9:30. Secs. (*c*), (*d*), Tuesday, Thursday, Saturday, 9:30; Sec. (*e*), Monday, Wednesday, Friday, 12:00; Sec. (*f*), Monday, Wednesday, Friday, 1:45.

Advanced grammar and composition, conversation, résumés oral and written of texts read.

General survey of the history of French literature, with especial stress upon the eighteenth and nineteenth century literature. The works of representative novelists and dramatists of the nineteenth century will be studied.

20-21. French Drama of the Seventeenth Century.

Prerequisite: French 10-11. (*a*), (*b*), Tuesday, Thursday, Saturday, 9:30.

Lectures are given on the earlier French drama and the institutions which have determined the evolution of the classic drama.

Hôtel de Rambouillet. Academie Française. Corneille is studied in the *Cid, Horace, Polyeucte;* Molière in *Le Bourgeois Gentilhomme, Les Précieuses Ridicules, Tartuffe* or *Le Misanthrope, L'Avare;* Racine in *Athalie, Andromaque, Britannicus.*

* On leave of absence 1928-1929.

30-31. French Poetry.

Prerequisite: French 20-21. Sec. (*a*), Tuesday, Thursday, Saturday, 12:00; Sec. (*b*), Monday, Wednesday, Friday, 1:45.

The middle ages, the poetry of chivalry, the courtly lyric of the fourteenth and fifteenth centuries. The sixteenth century, court and religious poetry. The seventeenth century, reform in poetry, the lyric element in the work of the classic writers. The eighteenth century, the end of classicism. The nineteenth century, romantic poetry, Parnassian poetry, contemporary poetry.

40-41. The Teaching of French.

For students majoring in French. Friday, 1:45.

Reports and discussion of methods. Consideration of modern language texts. Modern Language Journal read and discussed. One hour observation and practice teaching in high school. Review of grammar.

42-43. Development of the French Novel.

Prerequisite: French 30-31. Tuesday, Thursday, Saturday, 11:00.

Origin of prose fiction in the middle ages. General tendencies of seventeenth century fiction. The eighteenth century; the novel as a study of society. The historical novel of the nineteenth century. The tendency of contemporary fiction.

44-45. Advanced Course in Conversation.

Two hours. Open to all electing an advanced course in French. Wednesday, Friday, 12:00.

VI. German

CATHERINE ALLEN, *Professor*
HERMINE STUEVEN, *Assistant Professor*

4-5. Elementary German.

This course is intended to give students an opportunity to begin the study of German and to acquire a practical knowledge of the language. Counts two units or six semester hours. Monday, Tuesday, Thursday, Friday, 11:00.

Grammar, prose composition, drill in phonetics, reading of short stories and plays by modern writers, conversation, dictation. Readings from text mentioned on page 29.

6-7. Elementary German.

Prerequisite: One year of German. Counts two units or six semester hours. Monday, Wednesday, Thursday, Friday, 1:45.

Study of grammar continued. Reading, prose composition, and conversation. Themes in simple German are based upon texts read. For texts see page 29.

10-11. German Literature.

This course presupposes a good knowledge of German grammar and the ability to understand simple German. Tuesday, Thursday, Saturday, 12:00.

Introduction to German literature. Outline of the history of German literature up to and through the classical period. Reading of selected dramas and poems of Lessing, Schiller, and Goethe, with a study of their lives.

Grammar, composition, and conversation continued.

20-21. German Literature.

Wednesday, Friday, 12:00.

Life of Goethe and *Faust*, first semester. Development of the Faust legend. Lectures, discussions, papers.

Nineteenth century literature, second semester. A rapid survey of the origin, growth, and influence of the chief literary movements of the century, such as romanticism, etc. Reading of representative works of the most important authors of the period.

30-31. German Lyric Poetry.

Two hours a week.

Representative German lyric poetry from the early modern period *Volkslied* to the death of Heine, with special reference to the Romantic School.

40-41. German Conversation.

One hour a week.

Open only to juniors and seniors. Conversation will be based on subjects connected with modern Germany, its life, customs, and institutions. The student will have an opportunity to acquire fluency and accuracy in the use of the language, a good working vocabulary, and much valuable information.

VII. History

SAMUEL GAYLE RILEY, *Professor*
NETTIE SOUTHWORTH HERNDON, *Assistant Professor*
LILLIAN PARKER WALLACE, *Assistant Professor*
ALICE BARNWELL KEITH, *Instructor*

History 10-11 is a prerequisite for all other courses in History except History 16-17. History 42 and History 43 are required of all students who take a major in History.

10-11. Modern European History.

For freshmen and sophomores. Sec. (*a*), Tuesday, Thursday, Saturday, 9:30; Sec. (*b*), Tuesday, Thursday, Saturday, 11:00; Sec. (*c*), Monday, Wednesday, Friday, 12:00; Sec. (*d*), Tuesday, Thursday, Saturday, 12:00; Sec. (*e*), Monday, Wednesday, Friday, 1:45.

The course is conducted by means of informal discussions, occasional hour examinations, and a final examination at the close of each semester.

Each student is required to keep a loose-leaf note-book and to do a large amount of collateral reading.

History 10,* second semester, Monday, Wednesday, Friday, 12:00.

16-17. History of Civilization.

For freshmen and sophomores in the schools of art and music. Monday, Wednesday, Friday, 9:30.

The social and intellectual background of modern times receives more attention in this course than in course 10-11; the methods employed are the same.

20-21. English History.

Prerequisite: History 10-11, or an equivalent. Three hours a week for a year. Monday, Wednesday, Friday, 8:30.

22, 23. Ancient History.

Prerequisite: History 10-11, or an equivalent. Monday, Wednesday, Friday, 1:45.

This course aims to meet the needs of students of the classics, and of those preparing for high school teaching.

30-31. Modern and Contemporary European History.

Prerequisite: History 10-11, or an equivalent. Tuesday, Thursday, Saturday, 11:00.

34, 35. American History.

Prerequisite: History 10-11, or an equivalent. Tuesday, Thursday, Saturday, 12:00.

An outline course for juniors, extending from the period of colonization to 1929.

42. The United States, 1829 to 1860.

Prerequisite: History 34-35, or an equivalent. First semester. Sec. (*a*), Monday, Wednesday, Friday, 11:00; Sec. (*b*), Monday, Wednesday, Friday, 2:45. Required of seniors whose major is history.

43. Political and Social History of the United States in Recent Times.

Prerequisite: History 34-35, or an equivalent. Second semester. Monday, Wednesday, Friday, 11:00; Sec. (*b*), Monday, Wednesday, Friday, 2:45. Required of seniors whose major is history.

44. Teaching of History.

For seniors majoring in History. First semester. Tuesday, Thursday, Saturday, 12:00. (Also described as Education 56.)

46, 47. American Government.

Prerequisite: History 24-25, or an equivalent. Tuesday, Thursday, Saturday, 9:30.

VIII. Economics and Sociology

Samuel Gayle Riley, *Professor*
Nettie Southworth Herndon, *Assistant Professor*

Required for the major: Economics 20-21, Sociology 26, Sociology 27.

20-21. Introduction to Economics.

Open to sophomores, juniors, and seniors. Monday, Wednesday, Friday, 9:30.

26. Modern Social Problems.

Not open to freshmen. First semester. Sec. (*a*), Tuesday, Thursday, Saturday, 8:30; Sec. (*b*), Monday, Wednesday, Friday, 12:00.

27. Principles of Sociology.

Not open to freshmen. Second semester. Sec (*a*), Tuesday, Thursday, Saturday, 8:30; Sec. (*b*), Monday, Wednesday, Friday, 12:00.

*[30. Selected Modern Economic Problems.

Prerequisite: Economics, 20-21. First semester. Monday, Wednesday, Friday, 1:45.]

31. Labor Problems.

Prerequisite: Economics 20-21. Second semester. Monday, Wednesday, Friday, 1:45.

32. Rural Problems.

For juniors and seniors. A study of rural social conditions, with plans and agencies for improvement. Prerequisite: Sociology 26 or Sociology 27. First semester. Monday, Wednesday, Friday, 1:45.

40. Social Problems of the Family.

For juniors and seniors. Historical development and contemporary problems of marriage and the family. Prerequisite: Sociology 26 or Sociology 27. First semester. Tuesday, Thursday, Saturday, 11:00.

41. Race Problems.

For juniors and seniors. History, causes and effects of immigration; methods of assimilation. The negro problem. Prerequisite: Sociology 26 or Sociology 27. Second semester. Tuesday, Thursday, Saturday, 11:00.

* Not given 1929-1930.

IX. Home Economics

Ellen Dozier Brewer, *Professor*

Students majoring in Home Economics with a view to teaching it should include in their course, in addition to the general requirements for the degree, Textiles and Clothing 10, in the freshman year; Bacteriology, Chemistry 20, Household Chemistry and Cookery 20-21, in the sophomore year; Physics, Physiology 30, Textiles 33, Art Education, Home Nursing and Child Care, Cookery 30, and Dietetics, in the junior year; and Household Management, House Planning and Furnishing, Methods of Teaching Home Economics, and nine hours of Education in addition to Psychology. These subjects, in addition to meeting the state requirements for an A certificate to teach Home Economics, will complete the two majors required by the college.

10-11. Textiles and Clothing.

Two lectures and two laboratory periods of two hours each a week. Six semester hours credit. Lectures: Tuesday, Thursday, 9:30. Laboratory: Wednesday, Friday, 11:00-1:00.

This course includes the study of textiles and instruction and practice in plain hand and machine sewing, drafting of patterns, and the use of commercial patterns.

20-21. Cookery.

Required of sophomores majoring in Home Economics. Open to other sophomores, juniors, and seniors. One lecture and two laboratory periods (one of three and one of two hours) each week. Six semester hours credit. Lecture: Wednesday, 8:30. Laboratory: Tuesday, 1:45-3:45; Thursday, 1:45-4:45.

The aim of this course is to give a knowledge of the fundamental principles and processes involved in the preparation, preservation, and serving of foods. Some attention is given to menu-making and food costs, and opportunity is given the members of the class of serving well-balanced meals at a moderate cost.

30. Advanced Foods.

Prerequisite: Cookery 20-21. One lecture and two laboratory periods (one of three hours and one of two hours) per week for the first semester. Three semester hours credit. Lecture:

Wednesday, 12:00. Laboratory: Monday, 11:00-1-00; Friday, 1:45-4:45.

This is a course in advanced cooking and meal serving. Food composition and combination are studied in connection with the planning, preparation, and serving of typical meals. Special attention is given to the economics of the food situation.

31. Dietetics.

Prerequisites: Cookery 20-21 and Chemistry 20-21. Two lectures and one laboratory period of two hours a week for the second semester. Five hours of work outside of class are required. Three semester hours credit. Lectures: Wednesday and Friday, 12:00. Laboratory: Monday, 11:00-1:00.

The aim of this course is to give a knowledge of the nutritive requirements of the individual throughout the various stages of life. Typical dietaries are prepared for persons of different ages and economic conditions.

33. Textiles and Clothing, Advanced.

Prerequisite: Textiles and Clothing 10-11. Second semester. Two lectures and two laboratory periods of two hours each. Three semester hours credit. Lectures: Tuesday, Thursday, 11:00. Laboratory: Tuesday, Thursday, 1:45-3:45.

A further study of textiles, with special emphasis on the economic and social aspects of the clothing situation. Advanced work in sewing, and special problems in millinery.

34-35. Home Nursing and Child Care.

Two semester hours credit. Saturday, 9:30.

The first semester will be given over to a consideration of home care of the sick. During the second semester there will be a study of the application of the principles of dietetics, hygiene, and psychology to the care of the child.

40. House Planning and Furnishing.

Three semester hours credit. First semester. Tuesday, Thursday, Saturday, 12:00.

A study of the house plan from the standpoint of convenience and artistic effect. The selection of household furnishings and attractive arrangement of interiors.

41. Household Management.

Three semester hours credit. Second semester. Tuesday, Thursday, Saturday, 12:00.

The aim of this course is the application of scientific principles to the problems of the modern home-maker. The apportionment of time and of the income, the efficient organization of the household, and economic and social relationshps of the family are discussed. One month of practice housekeeping is required.

42-43. Methods of Teaching Home Economics.

Six semester hours credit. Tuesday, Thursday, Saturday, 8:30.

This is a study of the methods of teaching Home Economics in high schools, and includes observation, the making of lesson plans, and practice teaching.

X. Latin and Greek

HELEN PRICE, *Professor*
MARY ELIZABETH GRAYDON, *Assistant Professor*

6-7. Elementary Latin. Reading of simple Latin.

Open to students who offer less than two units of Latin for entrance. Credit two units or six semester hours. Monday, Wednesday, Friday, 12:00.

8-9. Prose Authors and Virgil's Æneid.

Prerequisite: Two units of Latin for entrance or Latin 6-7. Monday, Wednesday, Friday, 9:30.

10. Cicero, De Amicitia, and Catullus. Prose Composition.

Prerequisite: Four units of Latin for entrance or Latin 8-9.
(a) Tuesday, Thursday, Saturday, 9:30; (b) Monday, Wednesday, Friday, 1:45.

11. Horace, Odes and Epodes.

For the second semester. Hours same as course 10.

20. Cicero's Letters. Pliny's Letters.

Sophomore-Junior elective. First semester. Two hours. Thursday, Saturday, 8:30.

21. Latin Elegiac Poetry.

Sophomore-Junior elective. Second semester. Two hours. Same hours as 20.

22. Roman Private Life.

Sophomore-Junior elective. No reading knowledge of Latin required. First semester. One hour. Tuesday, 8:30.

23. Roman Religion and Philosophy.

Sophomore-Junior elective. No reading knowledge of Latin required. Second semester. One hour. Tuesday, 8:30.

*[30. Latin Comedy.

Sophomore-Junior elective. First semester.]

*[31. Roman Satire.

Sophomore-Junior elective. Second semester.]

*[33. History of Latin Literature.

Sophomore-Junior elective. No reading knowledge of Latin required.]

40. Teaching of Latin.

Senior elective. First semester. Tuesday, Thursday, Saturday, 11:00.

41. Virgil, Georgics and Eclogues, Æneid VII-XII.

Senior elective. Second semester. Same hours as 40.

42. Roman Historians.

Junior-Senior elective. First semester. Wednesday, Friday, 8:30.

43. Lucretius.

Junior-Senior elective. Second semester. Wednesday, Friday, 8:30.

44. Sight-Reading of Latin.

Prerequisite: Latin 10-11. Two hours recitation. One hour credit. Tuesday, Thursday, 12:00.

* Not given 1929-1930.

45. Sight-Reading of Latin.

Prerequisite. Latin 10-11. Two hours recitation. One hour credit. Second semester. Same hours as 44.

47. Advanced Latin Composition.

Prerequisite: Latin 40. One hour. Second semester. Hour to be arranged.

GREEK

20-21. Elementary Course.

Open to all students. Monday, Wednesday, Friday, 11:00.

30-31. Plato's Apology. Homer's Iliad.

Prerequisite: Greek 20-21.
Monday, Wednesday, Friday, 2:45.

32. Greek Literature in Translation.

First semester. Monday, Wednesday, Friday, 12:00. Epic, lyric poetry, drama.

33. Greek Literature in Translation.

Second semester. Monday, Wednesday, Friday, 12:00: History, Philosophy, and Hellenistic Literature.

34-35. Greek Tragedy.

Three hours a week throughout the year. Open to those who have completed Greek 30-31.

36. Greek New Testament.

First semester. Three hours.
Prerequisite: Greek 20-21 or equivalent.

Those electing this course instead of Greek 30-31 will take Religion 35 to complete the second year of Greek. Hours to be arranged.

XI. Mathematics

ERNEST F. CANADAY, *Professor*
DORIS TILLERY, *Instructor*

10. College Algebra.

First semester. Sec. (*a*), Monday, Wednesday, Friday, 9:30; Sec. (*b*), Tuesday, Thursday, Saturday, 9:30; Sec. (*c*), Monday, Wednesday, Friday, 12:00; Sec. (*d*), Monday, Wednesday, Friday, 1:45; Sec. (*e*), Monday, Wednesday, Friday, 2:45.

Second semester. Tuesday, Thursday, Saturday, 8:30.

TEXT: Hart.

11. Trigonometry.

First semester. Tuesday, Thursday, Saturday, 8:30.

Second semester. Sec. (*a*), Monday, Wednesday, Friday, 9:30; Sec. (*b*), Tuesday, Thursday, Saturday, 9:30; Sec. (*d*), Monday, Wednesday, Friday, 1:45; Sec. (*e*), Monday, Wednesday, Friday, 2:45.

TEXT: Lennes and Merrill.

12. Solid Geometry.

First semester. Tuesday, Thursday, Saturday, 12:00.

TEXT: Wentworth.

20-21. Plane and Solid Analytic Geometry.

Prerequisite: Course 11. A year course. Tuesday, Thursday, Saturday, 11:00.

TEXT: Siceloff-Wentworth-Smith.

30-31. Differential and Integral Calculus.

Prerequisite: Course 20-21. A year course. Monday, Wednesday, Friday, 8:30.

TEXT: Granville.

40. Theory of Equations and Advanced College Algebra.

Prerequisite: Course 20-21. First semester. Tuesday, Thursday, Saturday, 8:30.

TEXT: Fine.

41. College Geometry.

Prerequisite: Course 20-21. Second semester. Tuesday, Thursday, Saturday, 8:30.

TEXT: Altshiller Court.

43. Methods of Teaching Mathematics.

Prerequisite: Course 20-21. Counts as three hours Education. Second semester. Tuesday, Thursday, Saturday, 12:00.

Two assignments per week in the text. The third period is used for discussion and reports on individual assignments of readings from mathematical history, magazines for teachers of mathematics, and mathematical topics of interest not studied in the regular courses.

TEXT: Schultz, *The Teaching of Secondary Mathematics.*

XII. Physics, Astronomy, and Geology

J. GREGORY BOOMHOUR, *Professor*

PHYSICS

30-31. General Physics.

For juniors and seniors. Three hours a week. Three hours lecture and recitation and two hours laboratory. Lectures: Monday, Wednesday, Friday, 9:30. Laboratory: Monday, 2:45-4:45.

This course includes a study of the elementary fundamental principles of Physics. The work consists of lectures, class demonstrations, occasional quizzes, and laboratory work based on mechanics, sound, light, heat, magnetism, and electricity. Special attention is given to the explanation of the phenomena of everyday life.

TEXT: Millikan and Gale, *First Course in Physics. Laboratory Guide,* Millikan, Gale, and Bishop.

ASTRONOMY

36. General Astronomy.

For juniors and seniors. Three hours a week for the first semester. Tuesday, Thursday, Saturday, 1:45.

An introductory study of the facts and principles underlying the science of astronomy. Two hours a month are given to the observation and study of constellations.

TEXT: Todd, *New Astronomy.*

GEOLOGY

39. General Geology.

For juniors and seniors. Prerequisite: Chemistry and Biology 12-13. Three hours a week for the second semester. Tuesday, Thursday, Saturday, 1:45.

This course includes a study of the natural phenomena which affect the earth's structure and topography, and the varied changes that have taken place in plant and animal life. Two hours a month are given to field study of quarries and topography.

TEXT: Chamberlain and Salisbury, *Introductory Geology.*

XIII. Psychology and Philosophy

FLORENCE MARIAN HOAGLAND, *Assistant Professor*

30, 30*. General Psychology.

Open to juniors and seniors. Required for the A.B. degree. Sec. (*a*), Tuesday, Thursday, Saturday, 9:30; Sec. (*b*), Monday, Wednesday, Friday, 2:45. [Second semester only Sec. (*b*) open to sophomores.]

An introductory survey of the field of psychology. Lectures, discussions, readings, and demonstrations.

31, 31*. Educational Psychology.

Open to juniors and seniors. Prerequisite: Psychology 30. Sec. (*a*), Tuesday, Thursday, Saturday, 12:00; Sec. (*b*), Monday, Wednesday, Friday, 1:45. Sec. (*a*), second semester only; Sec. (*b*), both semesters.

The object of the course is to give the student a knowledge of psychological factors in their educational aspects.

40. Abnormal Psychology and Mental Hygiene.

Open to juniors and seniors. Prerequisite: Psychology 30. Tuesday, Thursday, Saturday, 12:00.

A study of mental disorders and exaggerated psychical processes for the purpose of acquainting the student with the problems of human adjustment.

44-45. History of Philosophy.

Open to juniors and seniors. Monday, Wednesday, Friday, 9:30.

A history of ancient, mediæval, and modern speculative thought. Readings from Plato, Aristotle, Bacon, Hobbes, Descartes, Spinoza, Hume, Kant, Schopenhauer, and J. S. Mill.

XIV. Religion

Lemuel Elmer McMillan Freeman, *Professor*
William Washington Davidson, *Assistant Professor*

Each student is required to take during her sophomore or junior year six semester hours of Religion from the following: Religion 20, 21, 22, 23.

A student who is to count Religion for a first major must elect at least eighteen semester hours, as follows: Six semesters from Religion 20, 21, 22, 23; six from 40, 41, 42, 43, 44, 45. The remaining courses may be elected with the approval of the head of the department from other courses. Those who are planning to attend the Training School or Seminary are to take most of the last six or twelve hours in courses 30 to 35 and 40 to 45.

A student who is to count Religion as a second major will elect six hours from Religion 20, 21, 22, 23; three hours from 30, 31, 32, 33, and three hours from other courses.

*[10-11. The Principles of Church Efficiency.

For freshmen and sophomores. Tuesday, Thursday, Saturday, 9:30.

After a brief survey of American Baptist history and distinguishing Baptist principles, attention is directed to methods of promoting the efficiency of local churches.

The various forms of activity in the local church are studied. Attention is given to the organization and work of the W. M. U., the B. Y. P. U., the Daily Vacation Bible School, and the Sunday School. Religious surveys, methods of enlistment, evangelism, and the social side of church life are investigated.]

12-13. Missions.

For freshmen and sophomores. Tuesday, Thursday, Saturday, 12:00.

* Not given 1929-1930.

In this course the Biblical ground for missions, the history of missions, and the various forms of Southern Baptist mission work carried on at home and abroad are studied.

20-21. Old Testament History.

For sophomores and juniors. Students who offer this as prescribed work are required to complete this course by the end of the junior year. Sec. (*a*), Monday, Wednesday, Friday, 11:00; Sec. (*b*), Monday, Wednesday, Friday, 2:45.

This course gives a brief survey of Old Testament history. It aims to give a knowledge of the history of the Hebrews, the religious and moral ideals of their great leaders, to discover Israel's contribution to human progress, and to prepare the student to appreciate the various forms of Old Testament literature.

TEXTS: *American Standard Version of the Bible.* Smyth, *How We Got Our Bible.*

22-23. New Testament History.

For sophomores and juniors. Students who offer this as prescribed work are required to complete this course by the end of the junior year. Sec. (*a*), Monday, Wednesday, Friday, 9:30; Sec. (*b*), Tuesday, Thursday, Saturday, 9:30; Sec. (*c*), Monday, Wednesday, Friday, 1:45.

The Life of Christ and the History of the Apostolic Age are studied.

TEXTS: Stevens and Burton, *A Harmony of the Gospels;* Robertson, *Chronological New Testament.*

24-25. Sunday School Pedagogy.

Tuesday, Thursday, Saturday, 11:00.

Various phases of Sunday school work are considered, among them being organization, management, aims, problems, pupil characteristics, and teaching methods. The latter part of the course involves lesson construction and observation in some of the city schools.

30. Old Testament Interpretation.

Prerequisite. Religious Education 21. Tuesday, Thursday, Saturday, 8:30.

Selections from the prophetical writings are used in the course.

31. New Testament Interpretation.

Prerequisite: Religious Education 23. Tuesday, Thursday, Saturday, 8:30.

*[32. Old Testament Interpretation.

Prerequisite: Religious Education 21. Monday, Wednesday, Friday, 12:00.

Selections from the poetical writings of the Old Testament are used in this course. Considerable time is spent on the Book of Job.]

*[33. New Testament Interpretation.

Prerequisite: Religious Education 23. Monday, Wednesday, Friday, 12:00.]

35. Interpretation of the Greek New Testament.

Prerequisite: Greek 20, 21, 36. Hours to be arranged.

Selected New Testament writings will be interpreted, using the Greek text and commentaries.

This course may be counted as part of a major in either Greek or Religion.

40. Pre-Reformation Church History.

Monday, Wednesday, Friday, 12:00.

This course covers the history of Christianity from the close of the Apostolic Age to the time of the Reformation. After a survey of the field covered by the course, attention is given to the influence of outstanding persons and the growth of ecclesiastical institutions. Lectures, parallel reading, and class discussion.

41. Church History from the Beginning of the Reformation to the present.

Monday, Wednesday, Friday, 12:00.

The influences leading to the Reformation and its religious, political, moral, and intellectual results are considered. Religious development from the Reformation to the present is traced, special attention being given to the rise of the principal denominations and the influence of representative leaders.

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* Not given 1929-1930.

*[42. Theism.

For juniors and seniors.

The various arguments for the existence of God are considered, and an effort is made to understand philosophically the relation between God and the world. Lectures, parallel reading, and class discussion.]

*[43. Comparative Religion.

For juniors and seniors.

The most important religions of the past and present are studied with a view to understanding their principal teachings and influence.]

*[44. Christian Ethics.

For juniors and seniors. Monday, Wednesday, Friday, 11:00.

The moral principles of Christianity are studied with reference to present-day social problems.]

*[45. Present-day Religious Problems.

For juniors and seniors. Monday, Wednesday, Friday, 11:00.

Several of the most important tendencies of religion are studied. Opportunity is given for considerable reading.]

* Not given 1929-1930.

School of Art

Ida Isabella Poteat, *Professor*
Mary H. Tillery, *Associate Professor*

The system of instruction seeks to develop originality and encourage the individuality of the student. Art and nature are brought together in a practical and critical way. A club, which meets once in two weeks, gives the students an opportunity to know what is being done in the world of art at the present time.

No student will be permitted to register in the School of Art for less than one-quarter of a year, or one-half semester.

Admission and Conditions

For admission to the freshman class a candidate must offer fifteen units of the entrance requirements for the A.B. degree. For a detailed description of these courses, see pages 26-32. A unit represents four one-hour recitations or five forty-five-minute recitations a week throughout a secondary school year, and is estimated to be equivalent to one-fourth of the work in one year in the high school.

Every candidate for a diploma in Art must offer:

English	4 units
French or German or Latin	2 units
*Elective	9 units
Total	15 units

Conditioned Students

Freshmen must offer fifteen units and are not allowed any conditions. Members of other classes may have conditions not exceeding six semester hours. No student will be classed as a junior or senior who is conditioned in her major course.

*Any required or elective subject allowed for entrance to the A.B. course may be offered (see page 25).

Requirements for Graduation

Students who have satisfactorily completed the course in the School of Art and who have also completed 72 semester hours of literary work in addition to the fifteen units offered for entrance, will be entitled to a Diploma of Graduation in the School of Art.

Outline of Course for Diploma in Art

Freshman Year

Subjects	Semester Hours	Total Hours Per Week
†Studio Work: Freehand drawing in charcoal from geometrical solids, vases, fruits, foliage, and flowers; Color analysis and values; Flat washes in watercolor; Modeling in clay; Perspective in pencil drawing and pastel	....	12
*English 10-11	6	9
*‡Latin 0 or *‡French 10-11 or *‡German 10-11	6	9
*History 16-17	6	9
Electives	6	9
Total hours of work each week, including preparation		48

Sophomore Year

†Studio Work: Elementary antique; Still-life painting; Original designing; Outdoor sketching; Perspective; Composition	....	18
*English 20-21	6	9
*History 22-23	6	9
*Electives	6	9
Total hours of work each week, including preparation	....	45

* One hour of recitation is supposed to require two of preparation.

† When the head of the department deems it advisable, she may require a student to reduce the number of studio hours and increase her literary work by an equivalent amount.

‡ Students will continue the foreign language offered for entrance.

Junior Year

Subjects	Semester Hours	Total Hours Per Week
†Studio Work:		
Advanced antique		
Still-life painting		
Illustration and composition	....	21
Advanced modeling		
Life drawing		
Landscape painting		
*Art History 30-31	4	6
Religious Education 20, 21, 22, 23	6	9
*Physiology (first semester)	6	9
*Electives		
Total hours of work each week, including preparation	....	45

Senior Year

†Studio Work:		
Painting from still-life in oil, watercolor and pastel		
Painting from the head and draped life model	....	21
Landscape painting in all mediums		
Applied design		
Original Composition; normal work		
*Art History 40-41	2	3
‡Electives	12	21
Total hours of work each week, including preparation	....	45

HISTORY OF ART

30-31. History of Art.

Required of juniors. Elective for A.B. students. Prerequisite: English composition 10-11 and History 22-23. Tuesday, Thursday, 2:45.

TEXTS: Gardner, *Art Through the Ages;* Reinach, *Apollo.*

40-41. Advanced History of Art.

Required of seniors. Elective for A.B. students. Prerequisite: History of Art 30-31. One hour a week for a year. Hour to be arranged.

An intensive study of selected subjects and periods in Art, with lectures, discussions, and special history papers.

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* One hour of recitation is supposed to require two hours of preparation.

† When the head of the department deems it advisable, she may require a student to reduce the number of studio hours and increase her literary work by an equivalent amount.

‡* Those expecting to teach are advised to elect Education.

Art Education

36-37. Principles of Art Education.

Elective for all students. Two hours a week for a year and counts *four* semester hours. Wednesday, Friday, 8:30.

The following course is offered for those who wish to know something of the theory and practice of design and color as related to the home and the trades; and for those who wish to cultivate an appreciation of the principles of beauty as seen in nature and in the fine arts.

Art students may substitute this course for an equivalent part of the work of the senior year.

First Semester:

1. Composition in line and mass; space arrangement; principles of balance, rhythm, proportion, emphasis, and harmony, with application to problems in everyday life.

2. Analysis, theory, and use of color; outline courses for grade work; poster making.

Second Semester:

1. Study of historic costume and its adaptation to modern dress, with selected problems for high school work. Interior decoration; study of historic and modern interiors; period furniture and its modern uses.

2. Occasional lectures, continuing through the year; a study of some historic masterpiece as related to our present-day problems; an elective craft.

46-47. Principles of Art Education.

Elective for Art students. Two hours a week for a year and counts two semester hours. Hours of recitation to be arranged.

A course in methods of instruction; a study of composition problems in harmony, rhythm, balance, and unity adapted to the grades and the high schools; the study of art needs of the community and state. This course requires thirty hours of practice teaching, and observation in city schools.

School of Music

Aim and Equipment

The school aims at the production of intelligent musicians of liberal culture in the various departments of work. Since it is generally recognized that in order to have a broad and thorough knowledge of the science and appreciation of music, one must also be trained along other lines, a literary requirement for entrance and also for graduation is made, in addition to the special music and theoretical work.

The school is equipped with forty upright pianos, four grand pianos, one pedal piano, and a large three manual electric organ, making a thorough equipment for technical and artistic teaching.

Admission to Music Classes

A. Literary requirements.
B. Musical and technical requirements.

A. *Literary requirements.*

For admission to the freshman class a candidate must offer fifteen units of the entrance requirements for the A.B. degree. For a detailed description of these courses, see pages 26-32. A unit represents four one-hour recitations of five forty-five-minute recitations a week throughout a secondary school year, and is estimated to be equivalent to one-fourth of the work in one year in the high school.

Every candidate for a diploma in music must offer:

English	3 units
French or German	2 units
*Elective	10 units
Total	15 units

*Any required or elective subjects allowed for entrance to the A.B. course may be offered (see page 25); also a half-unit or a unit in the Theory of Music will be accepted, according to the amount of time given to the work.

B. *Musical and technical requirements.*

Students are graded in music according to the quality as well as to the quantity of work done; therefore, on entering they will be classified only tentatively until the value of their entrance music can be determined. They will be assigned to teachers according to the grade of work which they are capable of doing. No student will be admitted to the freshman piano class unless she can play faultlessly all major and minor scales. Resident students may study only with teachers engaged by the college.

Piano

The following is suggested as preparatory for entrance into college freshman work:

Arm and hand and wrist foundation work; hand and finger action combined with the proper use of the wrist and arm.

Scales: All major and minor scales in one octave, separate hands; arpeggios in major and minor triads, alternating hands, ascending in first position, descending in second position.

Studies suggested: Duvernoy, *Op. 176*, 2 books; Köhler, *Op. 218* and *Op. 163;* Gurlitt, *197;* Mrs. Virgil, *Melodious Studies*, 2 books.

Pieces suggested: Dennée, *Petite Valse;* Gurlitt, *The Fair;* Neidlinger, *Water Sprites;* Pfeffercorn, *Cradle Song;* Ambrose, *Slumber Song;* Gurlitt, *Song Without Words, Morning Song;* Reinecke, *Evening Peace, Barcarolle, At Sunset, Melody;* Rummell, *Romance;* Rogers, *Courtly Dance;* Thomé, *Remembrance, Cradle Song.*

Scales: Further development of technical work; all major and minor scales, two octaves, one and two notes to M.M. 60; triads and dominant seventh arpeggios, alternating hands.

Studies suggested: Köhler, *Op. 242* and *Op. 171;* Burgmüller, *Op. 100;* Gurlitt, *Op. 198.*

Sonatina: Clementi, *Sonatina in C Major, No. 1*, or its equivalent required.

Pieces suggested: Heller, *L'Avalanche, Curious Story;* Schumann, *Album for the Young;* Gurlitt, *Wanderer's Song;* Lynes, *Rondoletto, Fairy Story, Hunting Song.*

Scales: Further development of technical work; all major and minor scales, one, two, and four notes to M.M. 60; dominant and diminished seventh arpeggios.

Exercises: Wolff, *Der Kleine Pischna.*

Bach: First Year Bach, arranged by Foote.

Studies: *Köhler, *Op. 50;* Foote, *First Year Handel;* Gaynor, *Pedal Studies;* Heller, *Op. 47;* *Brauer, *Op. 15;* Gurlitt, *Op. 146.*

Sonatinas by Diabelli, Clementi, Kuhlau, Bertini, and others.

Pieces suggested: Mayer, *Butterflies;* Tschaikowsky, *Song of the Lark;* Grieg, *Patriotic Song;* von Wilm, *Drolleries; Scharwenka, Barcarolle;* Handrock, *Scherzina, Op. 64.*

Scales: Technical work continued; *all scales, major and minor, harmonic, in four octaves, four notes to M.M. 80, parallel motion; all arpeggios.

Exercises: *Wolff, *Der Kleine Pischna.*

Studies suggested: *Duvernoy, *Op. 120;* Bertini, *Op. 100;* Czerny, *Op. 636;* Jensen, *25 Piano Studies;* Heller, *Op. 46;* Gurlitt, *Op. 54.*

Bach: Little Preludes.

Sonatas or Sonatinas suggested (one required): Mozart, *Sonata in C Major;* Beethoven, *Sonata in G Minor, Op. 49;* Clementi, *Sonatina in D Major.*

Pieces suggested: Handel, *Courante* (Foote); Heller, *Il Penseroso;* Jensen, *Elfin Dance;* Schytte, *Youth and Joy;* Lack, *Cabaletta;* Chaminade, *Gavotte;* Dennée, *Tarantelle;* Grieg, *Album-leaf* in *A Major* and in *E Minor.*

Organ

An acquaintance with the piano keyboard and a facility in sight-reading are necessary before beginning organ. Those who contemplate taking work in this department should consult with the dean. Students who take their diploma in Organ must do three years of work in this department after having completed and been examined in the freshman work in Piano; therefore, the entrance requirements are the same as those for Piano. (See page 92.)

* No one will be admitted to the freshman class unless she can play faultlessly all major and minor scales.

Violin

First Year:

Correct position of violin and bow; a theoretical and practical knowledge of the first position; all major and minor scales in one octave; various rhythmical and staccato bowings.

Books suggested: Hersey, *Modern Violin Method;* de Bériot, *Violin Method;* Laoureaux, *Violin Method.*

Etudes suggested: Wolfhardt, *Etudes;* Samie, *Etudes Mignonnes;* St. George, *30 Short Etudes;* Dancla, *One Octave Exercises.*

Pieces suggested: Short pieces by Jean Conte, Bloch, Gustave Stube, Lange, and others.

Second Year:

Theoretical and practical knowledge of all positions; all major and minor scales in two octaves; staccato and saltato bowings.

Books suggested: Hrimaly, *Scale Studies.*

Etudes suggested: Kayser, *36 Etudes;* Meerts, *Elementary Studies.*

Concertos suggested: Seitz, *Pupil's Concertos, G Major, No. 2.*

Pieces by Hermann, Bohm, Dancla, Hollander, and others.

In addition to the entrance requirements in Violin, freshmen are required to offer in Piano the same entrance work as those majoring in Piano.

Voice

Students wishing to take their diploma in Voice must offer the same entrance work in Piano as those majoring in Piano. The voice work of students who cannot meet the entrance requirements will be rated as preparatory.

Conditioned Students

Freshmen must offer fifteen units and are not allowed any conditions in literary subjects. Freshmen must remove all conditions in practical music by the end of the first semester.

Sophomores may have conditions not exceeding three hours, but only a slight condition in practical music will be allowed.

Sophomores must remove all conditions in practical music by the end of the first semester.

Juniors and seniors may be conditioned to the extent of three hours in their theoretical and literary work, but no student will be rated as a junior or senior if conditioned in the department in which she majors.

Irregular Students

Those who cannot meet the entrance requirements in practical music, but who offer fifteen entrance units, including three in English and two in French or German, may be classed as irregular students in music.

Requirements for Graduation

To be entitled to a diploma or degree of Bachelor of Music from the School of Music, the student, in addition to the fifteen units offered for entrance, must have satisfactorily completed the course in Piano, Organ, Violin, or Voice, the required theoretical and literary courses, the required number of electives (see courses outlined, pages 80-83, for degree in music), and must have given a public recital of standard works from memory in a creditable and artistic manner. Graduates in Organ, Violin, and Voice must have completed and been examined on the sophomore work in Piano.

In Piano, Voice, Violin, or Organ, the requirements will be forty-eight semester hours of literary work, thirty-six semester hours of theoretical work, thirty-six semester hours of applied music, two semester hours for recital for graduation.

The requirements for 1930 will be forty-two semester hours of literary work, thirty-six semester hours of theoretical work, and forty-two semester hours of applied music.

In Public School Music the requirements will be forty-eight semester hours of literary work, twenty-four semester hours of

applied music, forty semester hours of theoretical work, eight semester hours of Public School Methods, and two semester hours of practice teaching.

Each music student is required to take approximately forty-five hours of work a week. This is the equivalent of the number of hours assigned the students in the A.B. course, where it is rated as fifteen hours of recitation and thirty hours of preparation. No student may take more than forty-eight hours of work a week, except by action of the faculty.

During the regular examination week at the end of each semester all students studying in the School of Music, except mature nonresident students registered for music only, will take an examination before the college music teachers. Those taking preparatory music will have an examination before the instructors in that department and the director.

Students' Recitals

Students' recitals are held every Thursday at five o'clock. All music students are required to attend, and to take part in them when requested to do so by their teachers.

Freshmen and sophomores in all departments will appear in recital at least once each semester. However, freshmen in Voice may be excused the first semester at the discretion of the instructor. Juniors will be heard twice each semester; seniors, at the discretion of their major professors. Preparatory students and college students not majoring in music will be required to appear once a year.

Only graduates and unconditioned seniors may give individual recitals. Those completing merely the work in Piano, Voice, Organ, or Violin, but who have not taken the theoretical and literary work outlined in the course of study leading to a degree in music, may appear in college programs only in groups of three as advanced students.

All students' recitals are under the supervision of the director, who will arrange the programs with the teachers whose students are to take part in them.

Concerts

The students have frequent opportunities of hearing noted artists in concert, which is of incalculable benefit to those pursuing a musical education. Music students are required to attend all concerts given under the auspices of the college.

Recitals, which are free to all students, are given at intervals during the session by members of the music faculty.

Music Supplies

Music students are expected to deposit a sum of money at the beginning of the session sufficient to pay for music supplies used. Students should deposit $5.00. Music supplies will be under the direction of the college, and may be had from the secretary at her office hours. No music will be charged to students.

Outline of Course Leading to Degree of Bachelor of Music in Piano, Voice, Violin, or Organ

Freshman Year

Subjects	Semester Hours	Total Hours Per Week
*English 10-11	6	9
*†French or German	6	9
*History 16-17	6	9
*Theory 10-11	4	6
Recitals	....	....
Two half-hour music lessons each week	....	1
‡Practice	8	13
Total hours	30	47

Sophomore Year

*Form and Analysis 20-21	2	3
*English 20-21	6	9
*†French or German	6	9
*Harmony 20-21	4	6
*Sight-Reading and Dictation 26-27	4	6
Recitals	....	....
Two half-hour music lessons each week	....	1
‡Practice	8	13
Total hours	30	47

* Each hour of recitation is supposed to require two hours of preparation.

† French or German must be continued in college two years unless French 10-11 or German 10-11 is completed during the freshman year. Voice majors are required to study both French and German.

‡ Students majoring in Organ practice one or two hours daily; the rest of their practice hours are in Piano. Freshmen and sophomores in Voice practice only one or two hours daily in this subject; the remainder of their practice hours are in Piano, the freshman work of which is to be completed by the end of the sophomore year.

Junior Year

Subjects	Semester Hours	Total Hours Per Week
A.B. Elective	6	9
*Harmony 30-31	4	6
*Music History 30-31	4	6
*Music Pedagogy 30-31	2	3
*Religious Education 20-21, 22-23	6	9
Ensemble 30-31	....	....
Recitals	....	....
Two half-hour music lessons each week	....	1
†Practice	10	15
Total hours	32	49

Senior Year

*Harmony 40-41	4	6
*Music Pedagogy 40-41	2	3
A.B. Electives	6	9
*Music History 40-41	2	3
Orchestration 40 (first semester) Interpretation 41 (second semester)	4	6
Recitals	....	....
Senior Recital	2	....
Two half-hour music lessons each week	....	1
Practice	10	17
Total hours	30	45

* Electives may be chosen from any required or elective subject in any department. Those expecting to teach are advised to elect Education. After 1929-1930 Music students electing a subject from the Music department as a second major may substitute four semester hours of Music History for A.B. electives.

† Students majoring in Organ practice one or two hours daily; the rest of their practice hours are in Piano. Juniors and seniors majoring in Voice practice two hours daily. The other hours are devoted to Piano.

Outline of Course Leading to Degree of Bachelor of Music in Public School Music

Freshman Year

Subjects	Semester Hours	Total Hours Per Week
*English 10-11	6	9
*†French or German 10-11	6	9
*History 16-17	6	9
*Theory 10-11	4	6
Recitals	----	----
Two half-hour piano lessons each week	----	1
‡Practice	8	13
Total hours	30	47

Sophomore Year

*Form and Analysis	2	3
*English 20-21	6	9
*Public School Music 20-21	4	6
*Harmony 20-21	4	6
*Sight-Reading and Dictation 26-27	4	6
Pedagogy 30-31	2	3
Recitals	----	----
Two half-hour piano lessons each week	----	1
‡Practice	8	13
Total hours	30	47

* Each hour of recitation is supposed to require two hours of preparation.

† French or German must be continued two years in college, unless French 10-11 or German 10-11 is completed during the freshman year.

‡ Students majoring in Organ practice two hours daily; the rest of their practice hours are in Piano. Freshmen and sophomores in Voice practice only one or two hours daily in this subject; the remainder of their practice hours are in Piano.

Junior Year

Subjects	Semester Hours	Total Hours Per Week
Sight-Reading and Dictation 36-37	4	6
Harmony 30-31	4	6
*Music History 30-31	4	6
Public School Music 30-31	2	3
Music Pedagogy 40-41	2	3
*Psychology (first semester) / *Education (second semester)	6	9
†A.B. Electives	6	9
Recitals	....	....
Two half-hour voice lessons each week	....	1
‡Practice	3	5
Total hours	31	48

Senior Year

Education	6	9
Practice Teaching	4	3
Music History	2	3
Harmony 40-41	4	6
Public School Music 40-41	2	4
Religious Education 20-21, 22-23	6	9
Orchestration and Interpretation	4	6
Recitals	....	....
Two half-hour voice lessons each week	....	1
†Practice	3	5
Total hours	31	46

* Each hour of recitation is supposed to require two hours of preparation.

† French or German must be continued in college two years, unless French 10-11 or German 10-11 is completed during the freshman year.

‡ Music students taking work in the college choir may count the time as one of the maximum number of weekly practice hours.

* Theoretical Department

FRANK L. EYER, *Professor*
MAY CRAWFORD, *Professor*
LOUISE OWSLEY, *Professor*
CHARLOTTE ELIZABETH ARMSTRONG, *Professor*

Theory

10-11. Theory, Beginning Harmony, and Sight-Singing.

Required of freshmen. Three hours of class work and three hours of preparation a week. Four semester hours credit. Tuesday, Thursday, Saturday, 8:30.

First semester: Notation; study of diatonic intervals; major and harmonic minor scales; simple times; accent and rhythm; clefs; triads, both major and minor.

Intervals and melody writing by dictation; recognition of major and minor triads by ear.

Second semester: Chromatic intervals; chromatic and melodic minor scales; compound time; diminished and augmented triads; music terminology; transposition, more advanced rhythm, harmonic analysis.

More advanced melody writing by dictation; continuation of chromatic intervals and triads. Beginning harmony.

Sight-singing exercises in different rhythms and melody sight-singing; practice in beating time and all other essentials that precede the study of harmony.

Harmony

20-21. Harmony.

Required of sophomores. Elective for A.B. students. Tuesday, Thursday, 11:00.

First semester: Intervals, triads, and their inversions; progressions of parts; dominant seventh chord; perfect and plagal cadences, both written and played; harmonization of simple melodies in four parts, open score.

Second semester: Simple counterpoint, all five species, in two and three parts, open score, using all clefs.

* Maximum credit allowed toward the A.B. degree is twelve semester hours.

30-31. Harmony.

Required of juniors. Elective for A.B. students. Tuesday, Saturday, 12:00.

First semester: Simple counterpoint in four and five parts, all five species; also combination of species and points of imitation.

Second semester: Fundamental and secondary discords; dominant seventh; major and minor ninth; major and minor eleventh; writing simple original melodies.

40-41. Harmony.

Required of seniors. Tuesday, Thursday, 1:45.

First semester: Major and minor thirteenth; chromatic and mixed discords. All cadences, sequences, suspensions, pedal points; modulations, both written and at the keyboard. This course includes a study of the physical theory of sound.

Second semester: Writing original melodies, and harmonizing same; canon and fugue.

Analysis

20-21. Musical Form and Analysis.

Required of sophomores. Elective for A.B. students. Saturday, 11:00.

Elements of musical form from the motive and primary to the analysis of important types of classic and modern music, with special reference to the sonata as the type of the perfect form.

Composition

30-31. Composition.

Elective for juniors and seniors. One hour a week for a year.

Original composition in the forms of the classic period; Minuet, Gavotte, Bourrée, Rondo, Sonatina, Sonata; writing of songs, anthems, and other vocal compositions.

40. Orchestration.

Required of all seniors. Wednesday, Friday, 11:00.

A thorough and practical study of all the instruments of the modern orchestra; the reading of orchestral scores; transposition at sight of any phrase into the key and setting (clef) needed for any given instrument; arranging of piano compositions for (*a*) string

orchestra, (*b*) full orchestra, (*c*) for choral use; the arranging of orchestral scores for piano for two hands, four hands, and eight hands.

History of Music

30-31. History of Music.

Required of juniors. Elective for A.B. students. Tuesday, Thursday, 11:00. Prerequisite: English Composition, 10-11 and History 16-17.

First semester: A detailed and intensive study of the history of music from primitive times to the end of the sixteenth century.

Second semester: Continued study from the beginning of the seventeenth century to the time of Wagner, with a critical analysis of instrumental and vocal masterpieces of all periods.

TEXT: Clarence G. Hamilton, *Outline of Music Harmony.*

40-41. History of Music.

Saturday, 11:00.

Wagner and his music dramas. Recent and contemporary composers.

Music Pedagogy

30-31. Music Pedagogy.

Required of juniors. This work does not require preparation. Monday, 11:00.

Methods of teaching to children notation, piano technique, elements of theory, rhythm, ear training. Material for beginners of different ages.

40-41. Music Pedagogy.

Required of seniors. Thursday, 12:00.

Continuation of the work of the junior year, with special reference to class work; methods of presenting major and minor scales and triads, dominant seventh and diminished chords; lectures on general aspects of piano teaching; a systematic study of teaching material; means and methods of correcting mistakes in technique, intonation, and rhythm.

Students taking this work do two hours of practice teaching each week under the direct supervision of the instructor.

20-21. Public School Music, Methods and Materials.

Required of sophomores in Public School Music. Elective for other students. Meets twice a week; 4 hours credit. Wednesday and Friday, 11:00.

First semester: Training of singers and non-singers; care and use of the child's singing voice; intonation; rote songs; qualifications, how to teach them; class and individual singing; tonal development; key signatures; time signatures; meter; sight-reading.

Second semester: Rhythm development; systematic ear training; more sight reading; special study of diatonic and chromatic intervals; oral, tonal, and written dictation; correct vocal habits established; more difficult intervals; repetition of problems involved; more advanced sight-reading according to ability of pupils.

26-27. Sight-Reading and Dictation.

Required of all sophomores in Music Department. Elective for other students. Tuesday, Thursday, 1:45. Two hours preparation; four hours credit.

First semester: Visualization of rhythms, melodies; duple, triple, and quadruple time; duplet, triplet; dictation and sight-reading, including above problems.

Second semester: Building of major and minor scales; dominant seventh; modulation; compond duple, triple, and quadruple time.

30-31. Public School Music, Methods and Materials.

Required of juniors in Public School Music. Elective for other students. Two semester hours credit. Tuesday, Friday, 9:30.

First semester: Special study of diatonic and chromatic intervals; new meter problems; difference of major and minor scales; part singing.

Second semester: Two, three, and four tones to a beat introduced by contrast; more advanced oral and written dictation; creative melodies presented; terminology.

34-35. Public School Music, Methods and Materials.

Elective for A.B. juniors and seniors majoring in Education. Two hours a week; two hours credit. Tuesday, Thursday, 2:45.

First semester: Sight-reading, ear training; material and methods for kindergarten and primary grades.

Second semester: More difficult sight-reading; material for primary grades, rote songs, records, games, etc.

36-37. Sight-Reading and Dictation.

Required of Public School Music majors; elective for other music majors. Two semester hours. Thursday, Saturday, 9:30.

Advanced sight-reading and ear training. A continuation of course 26-27 in Public School Music.

40-41. Public School Music, Methods and Materials.

Required of seniors in Public School Music. Elective for other students. Two semester hours credit. Wednesday, Friday, 12:00.

First semester: Advanced study of all chromatics, triads and their inversions; study of all clefs both in writing and in singing; rhythmic problems, such as compound meter, duplets, triplets, and mixed rhythms, syncopation; building scales by tetrachords; four-part singing of discords and their resolutions.

Second semester: Dictation of long phrases; two-part writing; appreciation and interpretation of four-part songs.

Methods and problems of music instruction in the high school. More advanced sight and part singing. All chromatic and diatonic intervals, all rhythmical problems; formation and conducting of school choruses; the necessity for music study in public schools; supervision; relation of supervisor to other teachers, the superintendent, and to the community.

46-47. Public School Music, Practice Teaching and Observation.

Required of seniors majoring in Public School Music. One day a week for a year. Four semester hours credit.

Teaching and observation in public schools. Teaching in rural consolidated schools of Wake County.

Ensemble Playing

30-31. Ensemble.

Required of juniors. Wednesday, 2:45.

Four- and eight-hand arrangements of the simpler overtures and symphonies of the classical masters, with the addition of stringed

instruments, are studied. Ensemble is valuable in that it cultivates self-control, proficiency in sight-reading, steadiness of rhythm, and quick adjustment to the artistic needs of the moment.

40-41. Chamber Music.

Required of seniors. Wednesday, 7:45-8:45 p.m.

One of the chief advantages which a School of Music offers is the opportunity for advanced ensemble playing. The course comprises a practical study of the classic and modern works of Chamber Music from the easy sonatas by Haydn and Mozart to the more advanced forms of Chamber Music, such as trios and quartets by Beethoven, Mendelssohn, Schubert, Brahms, and others.

Classes are organized as follows: (1) Chamber Music for piano and stringed instruments, 1 hour per week; (2) String quartet class, 1 hour per week.

Interpretation Class

41. Interpretation.

Required of seniors. Wednesday, Friday, 11:00.

The aim of this class is to enable students to understand and interpret the work of all periods and styles through a knowledge of the esthetic principles involved in their development. In order to understand the real thoughts and emotions of musical compositions it is necessary to make a detailed study not only of the life and character of the composer, but also of the forms of expression peculiar to him and to his time. Special attention is given to the study of musical ornamentation, appoggiatura, acciaccatura, turns, mordents, and trills. Compositions studied by different members of the class are analyzed, and thus all the class gain a wider knowledge of musical literature than each alone is able to acquire.

Chorus and Choir Training

1. Chorus and Choir Training.

Required of Music students with good singing voices, and open to other students with good singing voices. Friday, 5:00.

The college choir is composed of approximately seventy-five voices. The best music, consisting of hymns, anthems, and choruses, is studied. The choir leads the music in chapel exercises, besides being heard occasionally in musical services Sunday afternoon, and on other public occasions.

Department of Piano

May Crawford, *Professor*
Martha Galt, *Professor*
Mrs. Sarah Blalock, *Professor*
Virginia Branch, *Instructor*

1. Freshman.

Scales: Major and both forms of minor, similar and contrary motion. 1, 2, 4, at M.M. 100.

Arpeggios: Major and minor triads; first and second position. 1, 2, and 4 at M.M. 72. Dominant and diminished sevenths; similar motion, 1 and 3 at M.M. 100. Trills 4 at M.M. 100. Octaves 1 and 2 at M.M. 100.

Technique: Provided and applied according to the needs of the individual student.

Etudes: Czerny, *Op. 299;* Biehl, *12 Melodious Studies;* Heller, *Op. 46;* Loeschhorn, *Op. 66.*

Bach: Two-part Inventions (5 required).

Sonatas: Haydn, *D Major, E Minor and F;* Mozart, *F Major;* Clementi, *D Major.* Any other sonatas of the same grade accepted.

Pieces: The easier *Songs Without Words* by Mendelssohn; Grieg's *Album Leaves,* and pieces of similar difficulty.

2. Sophomore.

Scales in eighths, note against note, 4 at M.M. 120. In thirds, sixths, and tenths. 4 at M.M. 100.

Arpeggios: Major and minor triads, similar motion in sixths, eighths, and tenths. 4 at M.M. 80. Dominant and diminished sevenths. 3 at M.M. 138. Octave major scales 4 at M.M. 72. Trills 4 at 138.

Technique: Enlarged so as to meet all requirements of the grade.

Etudes: Czerny, *Op. 299,* continued; Cramer, selected studies; Heller, *Op. 45;* Loeschhorn, *Op. 67, Bk. 1; Low Octave Studies;* Bach, *Three-part Inventions* (5 required).

Sonatas: Mozart, *In D;* Beethoven, *Op. 14, Nos. 1 and 2; Op. 2 No. 1,* and others of like difficulty.

Pieces: Rheinberger, *Ballade in G Minor;* Raff, *La Fileuse;* Grieg, *Op. 43;* Rubinstein, *Romance;* Seeboeck, *Gondoliera;* MacDowell, *Woodland Sketches.*

3. Junior.

Scales: First semester: In eighths note against note, 4 to M.M. 144. In thirds, sixths, and tenths, two, three, and four to one. Scales in double thirds will be studied during the second semester.

Technique: Trills 4 to M.M. 152. Octave scales, 4 to M.M. 92. Dominant seventh arpeggio 4 to M.M. 132.

Etudes: Clementi, *Gradas ad Parnassum;* Haberbier, *Op. 53;* Jensen, *Op. 32;* Loeschhorn, *Op. 67, Bks. 2 and 3;* Heller, *Op. 16;* Kullak, *Op. 48, Bk. 2.*

Bach: Well-tempered Clavichord.

Sonatas: Beethoven, *Op. 10, Nos. 1, 2, 3; Op. 26; Op. 27;* or others of same grade.

Pieces: Chopin, *Waltzes; Polonaises;* Schubert, *Impromptus;* Schumann, *Bird Prophet,* and modern works of the same grade of difficulty.

4. Senior.

Scales: Continued in double thirds at increased tempo; also double sixths, both major and minor. Technical work continued.

Etudes: Selected from Moscheles, *Op. 70;* Bennett, *Op. 11;* Chopin; Thalberg; Rubinstein.

Bach: Well-tempered Clavichord.

Sonatas: Beethoven; Brahms; Grieg; Schumann.

Pieces: Liszt, *Liebestraum;* Chopin, *Ballades G minor* and *A Flat; Impromptu A Flat; Scherzo B Flat Minor;* Rubinstein, Fourth and Fifth *Barcarolle,* and others of the same grade, both ancient and modern.

5. The Teaching of Piano.

A study of the methods of preparatory piano instruction, including technical training and a thorough study of Etudes, Sonatinas, and Compositions used in the earlier grades.

Practical application of all technical problems will be made to studies and pieces.

Particular attention given to sight-reading.

Each student to teach one pupil throughout her junior and senior year under the supervision of the instructor.

A recital of standard classical and modern works to be given.

Department of Organ

FRANK L. EYER, *Professor*

1. *Freshman.

Scales: Major and both forms of minor, similar and contrary motion.

Arpeggios: Major and minor triads; similar and contrary motion, dominant and diminished sevenths; similar motion.

Technique: Provided and applied according to the needs of the individual student.

Etudes: Czerny, *Op. 299;* Biehl, *12 Melodious Studies;* Heller, *Op. 46;* Loeschhorn, *Op. 66.*

Bach: Two-part Inventions (5 required).

Sonatas: Haydn, *D Major, E Minor* and *F;* Mozart, *F Major;* Clementi, *D Major.* Any other sonatas of the same grade accepted.

Pieces: The easier *Songs Without Words* by Mendelssohn; Grieg's *Album Leaves,* and pieces of similar difficulty.

2. †Sophomore.

Pedal technique established; organ touch; Clemmens, *Organ School,* Book 1; Stainer, *Organ School;* Horner, *Pedal Studies;* Whiting, *Pedal Studies for Beginners.*

Bach: Easy Preludes and Fugues; Choral Preludes; Hymn Playing. Easier pieces by Guilmant, Batiste, Lemare, Rogers, and others.

3. Junior.

Studies: Nilson, *Pedal Studies;* Dudley Buck, *Pedal Phrasing Studies;* Bach, *Little Preludes* and *Fugues.*

Selections from Handel, Rheinberger, Guilmant, Dubois, and other standard composers.

Transposing hymn tunes at sight; modulation for church use; accompanying solos and choruses; registration.

4. Senior.

Bach: *Greater Preludes* and *Fugues.* Sonatas and other compositions of Handel, Mendelssohn, Rheinberger, Guilmant, Widor, Rogers, Dubois, Saint-Saëns.

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*As students who take their diplomas in Organ must do three years in the department after having completed the freshman work in Piano, the freshman year will be devoted to Piano, and the regular work in Organ will begin with the sophomore year.

†As graduates in Organ must have completed and been examined on sophomore Piano, students will continue their piano work after the freshman year, with at least one lesson a week.

Adaptation of piano and orchestral scores for organ; transposition; sight-reading, accompanying.

Department of Violin

CHARLOTTE ELIZABETH ARMSTRONG, *Professor*

1. Freshman.

Scales: Major and minor scales in three octaves; all legato and staccato bowings. *Methods for Violin*, Nicholas Laoureaux.

Exercises: Dancla, *Daily Exercises;* Wolfhardt, *Melodious Studies*, 3d position; Sevcik, *Violin Technic, Books I and II;* exercises and double stops.

Etudes: Kayser, *Etudes, Books II and III;* Mazas, *Etudes Speciales.*

Pieces suggested: Ortmans, *Concerto, D Major;* Sitt, *Student Concertos;* Schubert, *Sonatinas;* Kriens, *Suite;* Accolay, *Concertos*, or studies and pieces of similar difficulty.

2. Sophomore.

Scales: Scales and Arpeggios in three Octaves; Halir, *Preparatory Scale Studies.*

Exercises: Sevcik, *Books II and III;* exercises in thirds.

Etudes: Dont, *24 Etudes;* Léonard, *La Petite Gymnastique;* Wilhelmy, *Etudes.*

Pieces suggested: Accolay, *Concerto;* Vivaldi, *Concerto;* Correlli, *Sonatas, Nos. 8 and 10;* de Bériot, *Scéne de Ballet;* David, *Romance;* Vieuxtemps, *Trois Morceaux de Salon;* Spohr, *Barcarolle.*

3. Junior.

Scales: Halir, scales in octaves and thirds; Casorti, *Bowing Technique.*

Exercises: Sevcik, *Book IV;* Léonard, *La Grande Gymnastique;* Flesch, *Urstudien.*

Etudes: Kreutzer, *42 Etudes;* Fiorillo, *36 Etudes;* Rode, *12 Etudes.*

Sonatas: Nardini, *D Major;* Handel, *A Major, No. 6;* Tartini, *G Minor.*

Pieces suggested: de Bériot, *Concertos, Nos. 9, 8,* and *7;* Rode, *Concertos, A Minor, No. 7,* and *E Minor, No. 8;* Vieuxtemps, *Ballade* and *Polonaise, Romance in F;* Beethoven, *Romance in F;* and other pieces by standard composers.

Chamber Music: Sonatas for Violin and Piano—Mozart, *E Minor, No. 4, A Major, No. 1, D Major, No. 3, F Major, No. 7;* Beethoven, *D Major, No. 1;* quartets by Haydn and Mozart.

A violin class meets two hours each week, and juniors are required to attend at least one hour. Part of the time is given to technical work done by the whole class in concert, and a part to solo work, which is discussed and criticized by the members of the class.

4. Senior.

Scales: Scales and technical work continued; Halir and Casorti.

Etudes: Kreutzer, *42 Etudes;* Fiorillo, *36 Etudes;* Rode, *24 Etudes;* Gavinies, *Caprices;* Campagnoli, *Caprices.*

Sonatas: Bach, *G Minor; E Major;* Leclair, *Le Tombeau;* Ciaconna, *Vivaldi.*

Concertos by Vieuxtemps, Bruch, Mendelssohn, Spohr, and Wieniawski; other standard compositions.

Chamber Music: Sonatas for Violin and Piano—Beethoven, *Nos. 5* and *7;* Mozart, *Nos. 10, 11,* and *12;* Schumann, *A Minor;* Brahms, *D Minor;* trios and quartets by Beethoven, Mendelssohn, Hummel, Rubinstein.

A violin class meets two hours each week, and seniors are required to attend at least one hour. Part of the time is given to technical work done by the whole class in concert, and a part to solo work, which is discussed and criticized by the members of the class.

5. Graduate Course.

For those desiring to perfect themselves more fully for concert work or for advanced teaching, a special course will be given. It will include a study of the concertos and greater works of Beethoven, Mendelssohn, Paganini, Bruch, Sinding, Goldmark, Brahms, Tschaikowsky, Ernst, Lalo, and others.

Department of Voice

Emily Parsons, *Professor*
Ruth Melba Armstrong, *Professor*
Louise E. Walsworth, *Professor*

1. Freshman.

Correct position and poise of the body: breath control.

Studies: Seiber, Vaccai, supplemented by technical vocalises for freedom and development of tone production. Simple songs from classical and modern composers.

2. Sophomore.

Technical work of the freshman year continued; staccato, legato exercises. English and Italian diction.

Studies: Vaccai and Concone. Moderately difficult songs by Schubert, Franz, Massenet, and representative American composers; oratorio for those who major in Voice.

3. Junior.

More advanced technique; vocalises by Concone, Lütgen, etc. French and German diction. Songs by composers of classical and modern periods, including Brahms, Strauss, and Russian composers.

4. Senior.

Technical work continued. Study of classic and modern recitative, oratorio and opera. Italian, French, German, and English songs. The student will prepare for final examination a recital program in the four languages.

5. The Teaching of Voice.

A study of methods for both preparatory and college instruction; tone placement; different types of voices; analyzation of the voice; thorough knowledge of scales, studies, and songs. Study of graded songs for all voices; large repertoire of sacred and secular solos.

Each student must teach a pupil throughout her junior and senior year under the supervision of the instructor. A recital of German, French, Italian, and modern songs must be given.

Commencement, 1928

Solon B. Cousins, D.D., Ph.D.
Baccalaureate Sermon, Missionary Sermon

Albert William Beaven, D.D.
Literary Address

Degrees and Diplomas Awarded

Bachelor of Arts

Abee, Ruth Brazil ..... Belmont
Allen, Lena Belle ..... Saint Pauls
Allen, Mildred Gardner ..... Warrenton
Andrews, Leah Madge ..... Greensboro
Askew, Moella ..... Windsor
Atkinson, Minnie Alberta ..... Raleigh
Bethea, Bertha MacLeod ..... Lumberton
Bostic, Mary Caroline ..... Beulaville
Bowden, Ruth Kerr ..... Charlotte
Brewer, Alicejean Elizabeth ..... Wingate
Briley, Minnie Reith ..... Polkton
Broadhurst, Margaret Elizabeth ..... LaGrange
Broadwell, Ellen Barker ..... Fuquay Springs
Brookshire, Ruth Minerva ..... Asheville
Brown, Annie Eugenia ..... Reidsville
Browning, Mary Elizabeth ..... Monroe
Burgin, Margaret Christian ..... Asheville
Cheves, Mary Elizabeth ..... Bunn
Coffey, Nellie Elizabeth ..... Boone
Dills, Lora Magdaline ..... Sylva
Elliott, Mary Madaline ..... Edenton
Freeman, Mary Pauline ..... Raeford
Frye, Ethel Louise ..... Winston-Salem
Gambill, Lenna Fannie ..... West Jefferson
Godwin, Hilda Roberson ..... Raleigh
Graham, Sara Elizabeth ..... Farmington
Greaves, Mary Ruth ..... Raleigh
Greenwood, Eloise ..... Statesville
Hocutt, Zelma Ruth ..... Ashton
Hodges, Eula Glendora ..... Boone
Hoggard, Mabel Claire ..... Ahoskie

Honeycutt, Hortense ..... Clinton
Hooper, Winona Elizabeth ..... Robbinsville
Horner, Ruby Mills ..... Gatesville
Huff, Pauline ..... Asheville
Hunter, Mary Rodwell ..... Kinston
Jacobs, Lois ..... Roxobel
Johnson, Mary Ellen ..... Siler City
Jones, Mary Ruth ..... Greensboro
Kelly, Annie Mildred ..... Goldsboro
Kitchin, Musette ..... Scotland Neck
Lawrence, Alice Belle ..... Apex
Leonard, Paige ..... Ramseur
Lowdermilk, Ruth ..... Morganton
McGougan, Vera Claire ..... Lumber Bridge
Maddry, Charles Katherine ..... Raleigh
Maynard, Martha ..... Raleigh
Mitchem, Lottie Bryte ..... Raleigh
Moore, Martha Madeline ..... Gastonia
Morehead, Page ..... Weldon
Mumford, Howard Cyrena ..... Wallburg
Nash, Margaret Norcom ..... Elizabeth City
Nelson, Mrs. Katherine ..... Oxford
Noel, Annie Belle ..... Dunn
Oldham, Helen Louise ..... Wendell
Oliver, Sara Louise ..... Pine Level
Peebles, Mary Ann ..... Raleigh
Ratley, Dorothy Norine ..... Saint Pauls
Reitzel, Dorothy ..... High Point
Richardson, Elizabeth Person ..... Wake Forest
Ross, Lois Edna ..... Raleigh
Rosser, Mrs. Charlotte O'Neal ..... Raleigh
Sears, Mary Lee ..... Raleigh
Stakes, Florence Edna Buck ..... Suffolk, Va.
Swanson, Virginia ..... Wake Forest
Thomas, Bess Virginia ..... Ramseur
Thomas, Viola Alice ..... Micaville
Veasey, Evelyn Gertrude ..... Timberland
Walton, Katie Lee ..... Jacksonville
Webb, Maude Alma ..... Mount Airy
Wilder, Hazel Lee ..... Louisburg
Wilkins, Lela Estelle ..... Bahama

Williams, Sallie Jane ..... Wingate
Willis, Mary Frances ..... Asheville
Wiseman, Sarah Virginia ..... Spencer
Young, Thelma Ailene ..... Thomasville

Diploma in Art

Gambill, Jessie Lee ..... West Jefferson
Gordon, Lonie Rebecca ..... Baskerville, Va.
McComb, Louise Egerton ..... Hickory
Tuttle, Lena Alice ..... Wallburg

Diploma in Music

Branch, Mary Virginia, *Piano* ..... Enfield
Brockwell, Mary Amanda, *Violin* ..... Raleigh
Buffaloe, Martha Elizabeth, *Piano* ..... Raleigh
Curtis, Charlotte, *Piano* ..... Maxton
Gill, Clara Catrina, *Public School Music* ..... Raleigh
Hales, Ruby Thelma, *Public School Music* ..... Enfield
Horton, Martha Blanche, *Public School Music* ..... Vilas
McGugan, Annie Ree, *Piano* ..... Cordele, Ga.
MacLeod, Isabelle, *Piano* ..... Lumberton
Sullivan, Annie Louise, *Public School Music* ..... Wilmington
Turlington, Dorothy, *Piano* ..... Salemburg
Upchurch, Margaret Ruth, *Public School Music* ..... Oxford
Wheeless, Elizabeth Maitland, *Piano* ..... Salemburg
Wood, Evelyn Rhea, *Voice* ..... Enfield
Yeargan, Geneva, *Public School Music* ..... Garner

Register of Students

Senior Class

A.B.

Ange, Louise	Winterville
Ballard, Jennie Lilly	Norwood
Barker, Bessie	Charlotte
Barker, Leo Nell	Apex
Barnhill, Frances Elizabeth	Bethel
Beavers, Lydia Etta	Apex
Belvin, Pullen	Raleigh
Bennett, Lucy Lee	Chandler
Bennett, Shellie Isabelle	Marshville
Bivens, Faye	Monroe
Brown, Elsie	Reidsville
Burns, Mary Moffett	Lawndale
Carroll, Iva Isabel	Wendell
Copeland, Mary Lee	Edenton
Craven, Minnie Louise	Greensboro
Daughtry, Miriam	Fuquay Springs
Dowd, Alice Lydia	Raleigh
Eagles, Mattie Lee	Fountain
Elliott, Gladys May	Nelson, Va.
Fiske, Marion Charlton	Moyock
Goodwin, Pauline Elizabeth	Raleigh
Greene, Mrs. Iola Gooch	Oxford
Greene, Jane	Raleigh
Haywood, Laura Mabel	Raleigh
Hewlett, Doris Alderman	Wilmington
Hill, Sara Louise	Canton
Holland, Annie Sue	Statesville
Holtzclaw, Virginia Mae	Canton
Johnson, Cordelia Ione	Fayetteville, Tenn.
Jolley, Evelyn Elizabeth	Mooresboro
Jones, Hallie Mae	Wingate
Jones, Margaret Pearson	Kenansville
Kitchin, Hesta	Scotland Neck
Knotts, Leila Cornelia	North, S. C.
Lassiter, Mattie McQuire	Smithfield
Leake, Olive	Rich Square
Lenoir, Gwyn Hunt	Lenoir

McCullen, Nellie Ezzell.....Burgaw
Martin, Thelma Jeannette.....Liberty
Medlin, Alma .....Monroe
Medlin, Martha Virginia.....Raleigh
Medlin, Meithel Anne.....Monroe
Mewborn, Sarah Lucinda.....Farmville
Mullis, Mildred Louise.....Morganton
Newton, Sarah Pauline.....Chadbourn
Nobles, Lettye Marie.....Ayden
Nolen, Mary Elizabeth.....Stoneville
Odum, Lillian Mae.....Pembroke
Parsons, Wendell Holmes.....Landenberg, Pa.
Rogers, Mary Elizabeth.....Durham
Rushing, Eunice .....Marshville
Sams, Bessie Loduska.....Raleigh
Seawell, Loretta Pearl.....Rockingham
Scarborough, Frances Elizabeth.....Macon
Scarborough, Julia Moore.....Macon
Sherwood, Martha Annette.....Erwin, Tenn.
Smith, Mabel Reid.....Morganton
Tadlock, Thelma .....Marshville
Taylor, Martha Ellen.....Burgaw
Teague, Margaret Duguid .....Newland
Teague, Vivian Lee.....Thomasville
Truesdell, Ruth May.....Charlotte
Walker, Lucile .....Hillsboro
Walker, Ruth .....Graham
Wheeler, Lillian Timberlake.....Scotland Neck
Wheless, Mary B. Frances.....Spring Hope
Williams, Ruth .....Monroe
Woodall, Eva A.....Clayton

Junior Class

A.B.

Anders, Beverly .....Roxboro
Apple, Margaret Elizabeth.....Greensboro
Askew, Pauline .....Jamesville
Bagby, Mabel Strother.....Wilson
Barkwell, Annie Sarah.....Weeksville
Beeker, Mabel King.....Leaksville
Beddingfield, Edna Earle.....Millbrook

Black, Cleta Idell ..... Charlotte
Boney, Annette ..... Wallace
Bradsher, Ellen Merritt ..... Roxboro
Broadhurst, Mary Campbell ..... Greenville
Brooks, Mary Eloise ..... Vass
Buchanan, Edith ..... Sylva
Bullard, Mary Susan ..... Evergreen
Bumgardner, Mamie Leila ..... Belmont
Byrd, Beulah Mae ..... Broadway
Covington, Eleanor ..... Cheraw, S. C.
Craig, Margaret Pescud ..... Marion
Culler, Edith Bernice ..... High Point
Cummings, Sarah ..... Reidsville
Deans, Elizabeth Anne ..... Colerain
Edwards, Mary Louise ..... Siler City
Evans, Dorothy ..... Raleigh
Everett, Gladys ..... Robersonville
Fender, Cora ..... North Wilkesboro
Ferebee, Marjorie ..... Gregory
Fowler, Mildred ..... Zebulon
Fox, Bonnie Lee ..... Thomasville
Gambill, Lucile ..... West Jefferson
Gaylor, Melrose ..... Magnolia
Gillie, Dorothy ..... Reidsville
Grimes, Julia ..... Mount Olive
Hamby, Mary Elizabeth ..... Mebane
Hartsell, Emma ..... Brevard
Harris, Marion Beatrice ..... Seaboard
Harris, Mary Martha ..... Hickory
Hocutt, Alma Lucy ..... Ashton
Huffman, Mary Louise ..... Morganton
Jackson, Annie Marie ..... Weeksville
Jackson, Myrtle Inez ..... Franklinton
James, Elizabeth ..... Laurinburg
Jones, Alice Freeman ..... Salemburg
Kellum, Chloris ..... Wilmington
Kitchin, Pauline ..... Scotland Neck
Mason, Marguerite ..... Greensboro
Morgan, Mary Etta ..... Marshville
Motte, Erma Inez ..... Wilmington
Nolen, Cora Lelia ..... Stoneville

Obenshain, Blanche Emma ..... Buchanan, Va.
Odum, Annie Worth ..... Saint Pauls
Peele, Flora Margaret ..... Raeford
Powell, Coline ..... Lenoir
Preslar, Ruth ..... Wingate
Raiford, Jessie Bell ..... Seven Springs
Roberson, Della Louise ..... Robersonville
Roberson, Mary Emily ..... Wake Forest
Roberts, Gladys ..... Asheville
Robertson, Lillian Mae ..... Knightdale
Rowland, Dorothy ..... Rocky Mount
Ruffin, Sallie Page ..... Raleigh
Royster, Roberta ..... Fallston
Sanders, Mabel Elizabeth ..... Jonesboro
Sharpe, Willie Blanche ..... Cedar Grove
Sherwin, Edith Evelyn ..... Cary
Smart, Euzelia Camolene ..... Henrietta
Sloan, Lema Gertrude ..... Apex
Teague, Margaret Elizabeth ..... Thomasville
Turner, Lillian ..... Raleigh
Ward, Emma Belle ..... Swansboro
Whitfield, Mary E. ..... Hurdle Mills
Wilkins, Ethel ..... Bahama

Sophomores

A.B.

Abernethy, Helen A. ..... Reidsville
Albritton, Mabel ..... Calypso
Albritton, Ruth ..... Calypso
Allen, Bessie Christine ..... Cary
Allen, Beulah Evelyn ..... Cary
Arnette, Lois Monroe ..... Wagram
Arrington, Margaret ..... Rocky Mount
Ayscue, Elizabeth ..... Buie's Creek
Bailey, Fannie Pernecia ..... Kinston
Baker, Nellie Mae ..... Ahoskie
Barber, Mary Ashworth ..... Waynesville
Barrier, Sophia Nell ..... Birmingham, Ala.
Barrow, Myrtle ..... Snow Hill
Beavers, Alice Elizabeth ..... Apex
Blackstone, Alice ..... Lewiston

Blalock, Jane Dudley ..... South Hill, Va.
Blaylock, Gladys Louise ..... Cary
Bone, Eunice ..... Rocky Mount
Boney, Victoria ..... Bayboro
Boomhour, Elizabeth Gregory ..... Raleigh
Bostic, Annie Gertrude ..... Beulaville
Briggs, Sarah Wooten ..... Raleigh
Brinson, Lorena ..... Kenansville
Britt, Nancy Spencer ..... Raleigh
Britt, Ruth Tolson ..... Raleigh
Buie, Mary Black ..... Jackson Springs
Cagle, Evelyn ..... Carthage
Cassada, Nettie ..... Littleton
Cole, Evangeline ..... Palmetto, Fla.
Cox, Beatrice Henry ..... Raiford, Fla.
Cox, Elizabeth Carolyn ..... Wilmington
Cullom, Sarah Virginia ..... Wake Forest
Daniel, Mary Elizabeth ..... Oxford
Day, Ethel Kathryn ..... Southern Pines
Dry, Hallie ..... Cary
Durham, Kathleen ..... Lumberton
Duval, Edna Mae ..... Tallahassee, Fla.
Evans, Margaret Claire ..... Wallace
Fleming, Margaret ..... Farmville
Floyd, Mary Lovie ..... Dunn
Freeman, Marguerite ..... Raeford
Gardner, Ozelle ..... Lattimore
Gardner, Snodon ..... Angier
Gibson, Nannie Christine ..... Gibson
Goodwin, Mildred ..... Raleigh
Goodwyn, Kathleen ..... Raleigh
Gore, Bruce Brewer ..... Rockingham
Griffin, Rosabet ..... Castalia
Hamrick, Marie Elizabeth ..... Shelby
Harrel, Fronie ..... Thomasville
Harrel, Mae Elizabeth ..... Marshville
Harris, Anne ..... Albemarle
Harris, Delphie ..... Oxford
Harton, Lora Ercelle ..... Raleigh
Haynes, Rosa Mae ..... Cliffside
Herring, Annie Mildred ..... Zebulon

Hodges, Pearl ..... Thomasville
Hoggard, Rachel ..... Lewiston
Holleman, Matilda ..... Durham
Honeycutt, Esther Susan ..... Millbrook
Hutcherson, Maude Miller ..... Winston-Salem
Jackson, Theta Faughn ..... Middleburg
James, Virginia Carolyn ..... Laurinburg
Johnson, Athena Ruth ..... Tampa, Fla.
Johnson, Lillian ..... Mount Airy
Jolly, Grace ..... Ayden
Jones, Pearle Eleanor ..... Robbinsville
Krahnke, Cleone ..... Vineland
Lamm, Eleanor Bridges ..... Lucama
Lang, Louise Virginia ..... Walstonburg
Lawrence, Dorothy Miriam ..... Apex
Lee, May Belle ..... Kinston
Lee, Ruby Nora ..... Colerain
Lewis, Nancy Williams ..... Farmville
Lovelace, Frances Bradley ..... Tarboro
Lucas, Margaret ..... Dunn
McAden, Mary Yarbrough ..... Semora
McCall, Nancy Evelyn ..... Marion
Makepeace, Kitty Clyde ..... Sanford
Miller, Hazel Brown ..... Colerain
Miller, Vida Brown ..... Kernersville
Mills, Mary Elizabeth ..... Henderson
Mumford, Louise ..... Wallburg
Myers, Louise ..... Monroe
Oldham, Lois Kathryn ..... Wendell
O'Quinn, Willie ..... Mamers
Osborne, Sara Harriett ..... Spartanburg, S. C.
Parker, Elsie Margaret ..... New Bern
Perry, Salinda ..... Asheville
Randolph, Edith ..... Raleigh
Ricks, Tempie Porter ..... Whitakers
Riggan, Alice ..... Raleigh
Rogers, Costa Adele ..... Mullins, S. C.
Rogers, Irma ..... Mebane
Shore, Mary ..... Rocky Mount
Simms, Anne ..... Raleigh
Sorrell, Juanita ..... Smithfield

Sorrell, Ruth ..... Cary
Speas, Margaret ..... Boonville
Stevens, Lena Arvilla ..... Richmond, Va.
Tedder, Charlotte ..... Shelby
Tarkington, Grace ..... Belhaven
Thomas, Mary Irene ..... Rocky Mount
Tilley, Nettie Pearl ..... Fuquay Springs
Trader, Ivy ..... Havelock
Upchurch, Nellie Gray ..... Oxford
Varser, Lily Snead ..... Lumberton
Ward, Hannah Wrae ..... Hertford
Washburn, Ruby ..... Shelby
West, Verona ..... Mount Airy
Wheless, Maybelle ..... Bunn
White, Iantha Jay ..... Bunn
Wilder, Mattie Allen ..... Louisburg
Williams, Mae Alice ..... Whitakers
Wilson, Nelda Elizabeth ..... Lenoir
Woody, Ava Thornton ..... Oxford
Worrell, Ruby ..... Franklin, Va.
Yelverton, Lucile ..... Fountain

Freshmen

A.B.

Abbott, Doris ..... Elizabeth City
Aldridge, Lillian Florence ..... LaGrange
Allen, Ida Kathryne ..... Bunn Level
Atkins, Ara ..... Durham
Banks, Mary Lucile ..... Burnsville
Barfoot, Susan Margaret ..... Wilson
Barnes, Rosie Olive ..... Seaboard
Barrett, Margaret ..... Laurinburg
Bass, Lurline ..... Farmville
Beasley, Rachel ..... Pilot Mountain
Bell, Mary Olive ..... Raleigh
Blankenship, Marjorie Evelyn ..... Walnut
Blanton, Josephine ..... Marion
Blanton, Nancy ..... Marion
Blalock, Minnie Lelia ..... Nashville
Bostic, Oreon Holloway ..... Wake Forest
Britt, Ruth Parham ..... Raleigh

Broughton, Margaret Ruth.....Raleigh
Brown, Janet Murray.....Ahoskie
Brown, Mildred Cleone.....Raleigh
Cagle, Vivian Pauline.....Wadesboro
Cantrell, Letha .....Raleigh
Casey, Olive .....Rocky Point
Cates, Elizabeth Minwal.....Burlington
Charles, Antoinette .....Ahoskie
Choate, Prue .....Salisbury
Collie, Roxie Mildred.....Farmville
Courtney, Miriam Webb.....Williamston
Daniel, Arline .....Pleasant Hill
Davis, Catherine Dunbar.....Wilmington
de Loach, Faith .....Camden, S. C.
DeVaun, Fannie Reba.....Wilmington
Estes, Mary Lythriel.....Wake Forest
Evans, Bessie Rebecca.....Henderson
Ferguson, Mary .....Philadelphia, Pa.
Fisher, Laura Blanche.....Fayetteville
Fleetwood, Marjorie .....Jackson
Fuller, Lavenia Adelaide.....Raleigh
Gambill, Willie Irene.....West Jefferson
Godwin, Leah .....Raleigh
Godwin, Pauline .....Raleigh
Goodwin, Mozelle .....Raleigh
Gordon, Mabel .....Baskerville, Va.
Greene, Roselyn .....Milburn, Ky.
Greene, Ruth Phelps.....Aulander
Hardesty, Lora Weeks.....Raleigh
Harrelson, Elizabeth .....Shelby
Hartness, Lois .....Raleigh
Haynes, Margaret Loretta.....Winterhaven, Fla.
Hellen, Lena Evelyn.....Vanceboro
Hendrix, Mary Allen.....Mocksville
Henley, Mary Clifton.....Raleigh
Henn, Martha Elizabeth.....Chickamauga, Ga.
Herring, Marianna .....Clinton
Higdon, Joe Meta.....Sylva
Hobson, Ruth .....Boonville
Holder, Clarice Elizabeth.....Garner
Hudson, Ada Alberta.....Pollocksville

Jenkins, Sarah Elizabeth ..... Rosemary
Jones, Mary Elizabeth ..... Raleigh
Journigan, Rosetta ..... Henderson
Keith, Annie ..... Apex
Kennedy, Jessie Ruth ..... Merry Oaks
Layton, Susan Elderidge ..... Lillington
Lee, Lyda Lucile ..... Lexington
Lee, Mary Pettigrew ..... Florence, S. C.
Lenoir, Dorothy ..... Lenoir
Lindsey, Dorothy Miriam ..... Draper
Lowe, Beulah Fay ..... Wilkesboro
Lowe, Eula ..... Wilkesboro
McDowell, Annie Sue ..... Cherryville
McGougan, Lula ..... Tabor
Mardre, Harriet Frances ..... Hertford
Martin, Hazel Inez ..... Liberty
Martin, Edwina ..... Winston-Salem
Meredith, Lucy Semple ..... Columbia, S. C.
Middleton, Helen Greene ..... Warsaw
Money, Mary Coward ..... Madison
Moore, Nan Mae ..... Farmville
Morris, Laura Mildred ..... Charlotte
Myers, Lottie Belle ..... Monroe
Page, Eula Evangeline ..... Raleigh
Parker, Lena Olive ..... Bowden
Pate, Mary Frances ..... Rowland
Peacock, Margaret Lee ..... Benson
Peebles, Elsie Ruth ..... Raleigh
Perry, Mary Elizabeth ..... Northside
Person, Ila ..... Fayetteville
Phelps, Tucie Elizabeth ..... Ahoskie
Price, Alice Helen ..... Swarthmore, Pa.
Rachels, Jeannette ..... Laurel Hill
Ramsey, Frances ..... Knightdale
Ricks, Virginia ..... Rocky Mount
Riddle, Leilah Elizabeth ..... Burnsville
Rogers, Anna Elizabeth ..... Sanford
Sample, Ruth Melville ..... Elizabeth City
Sanders, Marvel ..... Four Oaks
Saunders, Janice Hannah ..... Lewiston

Seate, Mary Lee.....Raeford
Seckler, Katherine Olean.....Hight Point
Sitton, Helen .....Brevard
Smith, Norma Estelle.....Pilot Mountain
Sorrell, Frances Omelia.....Cary
Spence, Lina Lee.....Raleigh
Squires, Evelyn Hope.....Wake Forest
Stevens, Mary Elizabeth.....High Point
Stone, Helen .....Apex
Stone, Hero .....Apex
Stone, Ollie Reba.....Durham
Talton, Mary Elizabeth.....Clayton
Thomas, Zula Mae.....Micaville
Thornton, Elizabeth .....Dunn
Townsend, Mary Kathryn.....Lumberton
Turner, Betty Ruth.....Henderson
Tyson, Eleanor .....Greenville
Vinson, Irene .....Stedman
Walters, Zula Britte.....Barnsville
Weatherly, Sara Edith.....Mebane
Weathers, Mary .....Raleigh
Whitley, Sarah .....Fremont
Whisenant, Irene .....Maiden
Wilburn, Winnie Woodson.....Roxboro
Williams, Pearl Virginia.....Garner
Withers, Bonnie Leona.....Henderson

Specials

A.B.

Armstrong, Charlotte .....Raleigh
Biggers, Caroline Robinson.....Raleigh
Davis, Ruby .....Raleigh
Dizor, Mrs. Lessie Sykes.....Raleigh
Eyer, Mrs. Margaret Weltz.....Raleigh
Flinton, Emeline .....Raleigh
Horne, Connie Mae.....Raleigh
Lawrence, Grace E.....Raleigh
Turner, Mrs. Ruth Pope.....Enfield

Summary

Seniors: Registered for A.B. degree	68	
Juniors: Registered for A.B. degree	71	
Sophomores: Registered for A.B. degree	118	
Freshmen: Registered for A.B. degree	123	
Total number college A.B. classmen		380
Special		9
Students from other schools taking work in the college are as follows:		
From Art classmen	22	
From Music classmen	66	
		— 88
Total		477

School of Art

Senior Class

Cooke, Sarah Helen ..... Wallace
Patterson, Maisie ..... Coats

Junior Class

Eaton, Davie Belle ..... Winston-Salem
Whittemore, Margaret ..... Reidsville

Sophomore Class

Hartness, Betsy ..... Sanford
Parker, Louise ..... Benson
Tunnell, Lois Freeman ..... Wendell
Umberger, Lula Esther ..... Concord

Freshman Class

Crews, Eloise ..... Winston-Salem
DeHart, Gladys Jane ..... Bryson City
Dowdee, Emily ..... Durham
Griswold, Evelyn Lois ..... Wendell
Harper, Alta Spencer ..... Winston-Salem
Hatcher, Rachel ..... Kinston

Haywood, Mary Augusta ..... Mount Gilead
McDowell, Annie Sue ..... Cherryville
Norris, Nellie Ross ..... Gastonia
Perry, Tillie Margaret ..... Williamston
Rollins, Hallie Mae ..... Marshville
Spears, Pauline ..... Rocky Mount
Taylor, Dorothy ..... Wilson
Taylor, Gladys ..... Belhaven
Weatherly, Nita Elizabeth ..... Mebane
Webb, Velma ..... Mount Airy

Art Only

Creech, Sudie ..... Goldsboro
Penny, Virginia ..... Raleigh
Poteat, Clarissa ..... Lynchburg, Va.
Reid, Lila ..... Durham

Summary

Seniors	2	
Juniors	2	
Sophomores	4	
Freshmen	16	
Total number college classmen		24
Art only	4	
Students from other schools electing work in Art History	16	
Students from other schools electing Art Education	10	
Students from other schools electing Art	5	
		35
Total		59

School of Music

Seniors

Briggs, Ila Jane, *Public School Music* ..... Burnsville
Burns, Janie Gilbert, *Piano* ..... Roxboro
Carter, Katherine McIver, *Voice* ..... Raleigh
Cheek, Mary Elizabeth, *Public School Music* ..... Burlington
Grady, Edith Rowe, *Public School Music* ..... Wilson

Griffin, Louise, *Public School Music*.....Macclesfield
Hilliard, Ruth, *Piano*.....High Point
Jacobs, LeClaire Maurine, *Piano*.....Roxobel
Powell, Annie Pauline, *Voice*.....Clinton
Stone, Ida Lee, *Public School Music*.....Nashville

Juniors

Bloodworth, Doris Erin, *Piano*.....Raleigh
Boney, Annie Gray, *Voice*.....Clinton
Coley, Annie Leigh, *Piano*.....Rocky Mount
Elias, Frances, *Public School Music*.....Asheville
Fitzgerald, Pauline, *Public School Music*.....Asheville
Hinton, Annie Thelma, *Voice*.....Jacksonville
Holding, Elma Pettigrew, *Public School Music*.....Raleigh
Holding, Leila Royall, *Public School Music*.....Wake Forest
Paul, Glennie, *Piano*.....Beaufort
Tew, Nora Alene, *Public School Music*.....Dunn
Trotman, Margaret Butler, *Public School Music*.....Wake Forest

Sophomores

Booker, Nellie Elizabeth, *Public School Music*.....Raleigh
Bray, Nathalia Bridges, *Public School Music*.....Siler City
Cox, Frances Rowena, *Piano*.....Raleigh
Crawford, Virginia Klutz, *Voice*.....Goldsboro
Hamby, Lucile, *Piano*.....Mebane
Jones, Ruth Carolyn, *Piano*.....Kenly
Kimball, Mamie Lee, *Piano*.....Enfield
King, Mary Margaret, *Public School Music*.....East Durham
McNeill, Esther Blanche, *Public School Music*.....Gibson
Morse, Blondie, *Piano*.....Rockingham
Phillips, Ruth Fentress, *Piano*.....Sanford
Roberson, Evelyn Nobles, *Piano*.....Stokes
Sisk, Beulah Mae, *Public School Music*.....Ela
Stokes, Olive Anne, *Piano*.....Battleboro
Wooley, Martha Louise, *Public School Music*.....Troy

Freshmen

Austin, Forest, *Piano*.....Raeford
Beddingfield, Alice Gwendolyn, *Public School Music*.....Millbrook
Borders, Bernice, *Public School Music*.....Shelby

Briggs, Foy Estoy, *Public School Music*.....Mars Hill
Bridger, Margaret, *Piano*.....Bladenboro
Brooks, Edna Corinne, *Public School Music*, North Charleston, S. C.
Broughton, Mary Lucile, *Piano*.....Hertford
Greene, Jessie Faye, *Piano*.....Aulander
Hester, Elizabeth Frances, *Piano*.....Goldston
Hinton, Gaynelle, *Piano*.....Clayton
Howell, Nell Amanda, *Public School Music*.....Como
Hunt, Burnette, *Public School Music*.....Lattimore
Johnson, Christine, *Piano*.....Lumberton
Johnson, Ruby, *Piano*.....Scotland Neck
Johnson, Frances Lucile, *Piano*.....Raleigh
Kenyon, Mabel Watson, *Piano*.....Raleigh
Lang, Rosie Lee, *Public School Music*.....Farmville
Lyles, Josephine Carolyn, *Voice*.....Greensboro
McCombs, Faye, *Public School Music*.....Franklinville
Mitchell, Katherine Jenkins, *Piano*.....Aulander
Perkins, Helen Christine, *Voice*.....Stokes
Petty, Blanche Virens, *Public School Music*.....Hillsboro
Privette, Helen, *Piano*.....Bailey
Sledge, Christine, *Public School Music*.....Louisburg
Strickland, Mabel, *Public School Music*.....Stedman
Tuttle, Pauline Long, *Piano*.....Winston-Salem
Tyson, Lilla Dale, *Voice*.....Georgetown, S. C.
Whitehead, Frances Hallie, *Public School Music*.....Ramseur
Winslow, Ruth Onella, *Public School Music*.....Hertford

Irregulars

Atkins, Ara, *Piano*.....Durham
Bean, Mabel Alice, *Piano*.....Thomasville
Byrd, Elizabeth Sue, *Piano*.....Hamlet
Yarborough, Mabel Hawley, *Piano*.....Jonesboro

Nonresident Students

Adams, Lillian Gertrude, *Voice*.....Holly Springs
Baucom, Emogene, *Violin*.....Cary
Buffaloe, Pauline, *Violin*.....Raleigh
Brockwell, Kinlon, *Violin*.....Raleigh
Castle, Nannie Elizabeth, *Violin*.....Raleigh
Cherry, Mrs. Mabel E., *Piano*.....Raleigh

Elliott, Madaline, *Piano*.....Raleigh
Evans, Annie Louise, *Piano*.....Raleigh
Futrell, Louise, *Violin*.....Winston-Salem
Gatlin, Robert Henry, *Voice*.....Raleigh
Haynes, Woodrow, *Piano*.....Raleigh
Honeycutt, Lena Martha, *Piano*.....Millbrook
Johnson, Clara, *Public School Music*.....Apex
Key, Grace Young, *Organ*.....Raleigh
Leiby, Dr. Rowland W., *Voice*.....Raleigh
Mills, Eugenia Moris, *Violin*.....Raleigh
O'Kelley, Mary, *Piano*.....Raleigh
Penny, Charlotte Fleming, *Voice*.....Raleigh
Perry, Hazel Mae, *Piano*.....Neuse
Potter, Mary Alice, *Violin*.....Raleigh
Reynolds, Lulie Snow Virginia, *Voice*.....Raleigh
Twiddy, Mrs. Goldie Scott, *Voice*.....Raleigh
Twiddy, Shelton, *Voice*.....Raleigh
Wallace, Mrs. Lillian, *Organ*.....Raleigh
Wallace, Marion, *Piano*.....Raleigh
White, Annie L., *Organ*.....Raleigh
Young, Mrs. Helen Kiedaisch, *Piano*.....Raleigh

Summary

SENIORS:

Registered for Diploma in Piano	3	
Registered for Diploma in Voice	2	
Registered for Diploma in Public School Music	5	
Total		10

JUNIORS:

Registered for Diploma in Piano	3	
Registered for Diploma in Voice	2	
Registered for Diploma in Public School Music	6	
Total		11

SOPHOMORES:

Registered for Diploma in Piano	8	
Registered for Diploma in Voice	1	
Registered for Diploma in Public School Music	6	
Total		15

Freshmen:		
Registered for Diploma in Piano	13	
Registered for Diploma in Voice	3	
Registered for Diploma in Public School Music	13	
Total		29
Total classmen in Music	65	
Irregular	4	
Total		69
Total registered in each department of Music:		
Piano	31	
Voice	8	
Public School Music	30	
Total	69	
Students from other schools electing Music:		
Piano	5	
Voice	8	
Public School Music	8	
Violin	5	
Total		26

Summary of Students Not in Residence Taking College Music Only

Piano	9	
Violin	7	
Voice	7	
Organ	3	
Public School Music	1	
Total		27
Final total		122

Final Summary Students Taking College Work

Classmen in college	380	
Special college	9	
Students from other schools taking one or more courses in the college	88	
	—	477
Classmen in Art	24	
Art only	4	
Students from other schools taking work in Art History	16	
Students from other schools electing Art Education	10	
Students from other schools electing Art	5	
	—	59
Classmen in Music	65	
Irregulars	4	
College Music only	27	
Students from other schools taking work in College Music	26	
	—	122
Total		658
Deducting students counted in more than one school		145
Total		513

Summary by States

North Carolina	484
South Carolina	9
Virginia	7
Florida	5
Pennsylvania	3
Tennessee	2
Alabama	1
Georgia	1
Kentucky	1
Total	513

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MEREDITH COLLEGE

School of Art Exhibit

Diploma Exhibits of Sarah Helen Cook and Maisie Patterson

One of the most enjoyable occasions of commencement was the joint art exhibit of Misses Sarah Helen Cook and Maisie Patterson. The parlors were open from 4:30 to 6:00 p.m., May 24th, and many of the students, faculty and other guests were present. Some of the friends of Misses Cook and Patterson helped to receive the visitors and others served refreshing punch.

The exhibit itself was one of great interest. While Miss Cook excels in portrait sketches and fanciful drawings, Miss Patterson is proficient in landscape painting and practical craftsmanship. The exhibit was very diversified in each case, however. Miss Cook's study of *Sarah Cullom* was especially interesting, as were her fanciful illustrations *Dual Personality* and *Altar Flower.* Her most attractive outdoor sketches were *White and Silver* (snow scene), *Afterglow, Sunset,* and *Nocturne,* the last being in water color. These all showed good atmospheric quality. Honorable mention was given to two compositions. These were *A Forgotten Sorrow and a Remembered Dream,* and a *Study of Hands.* The former was her diploma composition.

The most interesting landscapes by Miss Patterson were *The Big Snow at Meredith* which showed unusually good perspective, the *Hayfield,* an intriguing study of hay stacks, *Sunshine in Autumn* and *A Road Near Meredith.* In still life her best study was *Cosmos.* Her copy of *A Young Girl* by Vermeer deserves special mention as do her *Portrait of Sarah* in plaster and her charcoal study of *Blanche.* During the fall semester Miss Patterson studied in New York. The results of this study were shown in her cast and life drawings according to dynamic

symmetry. In crafts the most attractive object was a batik shawl, while book plates, shawls, block prints, etc., were very interesting. Her diploma composition was a sketch of Meredith through the trees.

General Exhibit

The exhibit of the whole School of Art was held on Saturday afternoon, May 25th, from 4:30 to 6:00 p.m. It was enjoyed by the commencement visitors as well as the college community. The interest in it was especially keen this year because of the great diversity of the work shown. Some new ideas of decorative treatments were apparent, having been gathered from the modern methods used at the Prague Art Conference in Czecho-Slovakia, which was attended last summer by both Miss Poteat and Miss Tillery.

Those deserving special mention were: Lula Umberger for her *Red Poppies* and *Cosmos* in oil and for the decorative treatment of *Pitcher Plants* in watercolor; Margaret Whittemore for her *Light and Dark as a Means of Artistic Expression;* Rachael Hatcher for her oil study *From the Laboratory,* her water color *Landscape Improvisations,* and her charcoal *Sketches from Life.* Betsy Hartness contributed a creditable cast drawing of David: *Myself (Aged Three)* and *My Grandmother* (a copy) by Clarissa Poteat attracted much attention, as did *April, Down Our Lane, California Poppies,* and *Apples* in oil, and *Five Minute Sketches* in red chalk, as well as *Laocoon Torso* in pencil, *Blanche* in water color, *Studies in Opaque Water Color* and a design for a book plate made by dynamic symmetry. Emily Dowdee's water color *Snapdragons* and *Carolina Pottery* as well as a block-printed coat were interesting. Velma Webb contributed creditable sketches of *Flowers on Meredith Campus in November, Red Poppies,* a *Decorative Landscape* and a *Poster.* Dorothy Taylor's charcoal studies of a *Tanagra Figurine, Michael Angelo's Slave* and *Sketches from Life* were especially nice.

The following is a list of those exhibiting work: Misses Cook, Patterson, Umberger, Whittemore, Hatcher, Hartness, Poteat, Gladys Taylor, Dorothy Taylor, Dowdee, Webb, Griswold, Rollins, Haywood, Obenshain, Weatherly, Norris, McDowell, Perry, Craig, and Spears.

The Senior Play

On the evening of May 24, the senior class gave a most worthy presentation of Shakespeare's *Tempest* in the College Auditorium. The effect of the entire performance was such as to reveal anew the poetry of idea and of language of Shakespeare's "beautiful masque-like romance."

Particular mention should be made of the setting of the four scenes which though never obtrusive was adequately suggestive of a storm at sea and the island and its rocky shore. The soft amber lighting in the more spectacular scenes of the mysterious banquet and the picturesque masque suggested well the supernatural element; and the rich Shakespearean costumes added to the "gorgeous pageantry" of this very imaginative drama. The grouping in the various scenes was effective. Notable in this respect was that of the conspiracy scene where Antonio and Sebastian plot against the king and attempt to take his life and that of Gonzalo.

The cast was especially well chosen. The part of the monster Caliban was taken by Miss Thelma Tadlock who through her sincere and realistic portrayal made the audience feel the mystery of Caliban's savage and earthy nature as he became aware of the higher law around him against which he first rebelled and toward which he later groped.

In direct contrast was Ariel, the dainty creature of the spirit realm. Miss Katherine Carter gave a most artistic and lyrical intrepretation of this airy creature. Her singing at times was well supported by the chorus without.

With dignity and understanding Miss Louise Craven played the part of the wise and omnipotent Prospero. Miss Pauline Newton made a beautiful Miranda and Miss Hesta Kitchin, a noble Prince Ferdinand, and they together with delicacy and charm created the atmosphere of idealistic romantic love.

Miss Miriam Daughtry as the seductively wicked Antonio and Miss Margaret Jones as his accomplice Sebastian made an excellent pair of villains. The part of the kind old counsellor Gonzalo was sympathetically portrayed by Miss Doris Hewlett and that of Alonzo, King of Naples, was well taken by Miss Mattie Lee Eagles. The parts of the shipwrecked jester Trinculo and the drunken butler Stephano were represented in a lively manner by Miss Frances Scarborough and Miss Edith Rowe Grady. Miss Jane Greene gave a realistic portrayal of the blustering, sea-worthy Boatswain. Miss Gwyn Lenoir, representing Iris, Miss Lillian Wheeler in the rôle of Ceres, and Miss Annie Sue Holland as Juno—the group of goddesses, carried out the most pleasingly colorful masque.

This artistic and satisfying production of one of Shakespeare's most loved dramas was given under the excellent direction of Mrs. Sarah Blalock of the Music Department.

Society Night

As a part of the commencement exercises, the annual Society Night program was presented Saturday evening, May 25, at eight o'clock.

The program opened with the processional by the student and alumnæ members of the societies. An interesting bit of rivalry was shown in the spirited singing of the society songs and the interest in the length of each line of the processional.

The address of welcome was given by Miss Sarah Mewborn. This was followed by a piano number by Miss Janie Burns and a vocal solo by Miss Pauline Powell, accompanied by Miss Glennie Paul.

The presentation of the speaker of the evening, Hon. L. R. Varser, was made by Miss Hesta Kitchin, who introduced him as a lawyer, jurist, statesman, churchman, and gentleman.

Judge Varser announced that he would take for his subject of discussion his neighbors, or the people of North Carolina. This people, said Judge Varser, is almost entirely native to North Carolina—less than one per cent of the population is foreign born.

Then by tracing the history of the early settlers, he noted and accounted for the outstanding traits of the inhabitants of the different sections.

Judge Varser then referred to the heroic part of North Carolina in the history of the nation; of the development of political issues; however, in Colonial history, religion was tempered with tolerance; and of the gradual evolution of an educational system, which owes much to the early Christian schools and colleges.

The speaker said that the great modern problem of North Carolina is lack of adjustment; and that this problem can be solved only through education, conservation of rural society and resources, and the recognition of society as distinguished from the individual.

Judge Varser also said that North Carolina could be served best by native North Carolinians and that it behooved her people to make great efforts to keep her educated youth within her boundaries.

After Judge Varser's address, following a short discussion of the value and need of able writers, Dr. Z. M. Caviness presented the Minnie Jackson Bowling medal of the Philaretian Society to Miss Edith Buchanan.

The Astrotekton Society's medal was presented to Miss Annie Marie Jackson by Judge W. C. Harris, who spoke of the history and motive of the donors of the medal.

Dr. Mary Lynch Johnson announced the following honors in reading:

First Honors:	*Second Honors:*
Mary Henley	Frances Pate
Lina Spence	Elizabeth Boomhour
Leah Godwin	Vida Miller
Frances Cox	Cora Fender
Edith Randolph	Ruth Mae Truesdell

The Elizabeth Avery Colton prize was awarded to Miss Mabel Haywood.

Miss Iva Carroll welcomed the following new members of the Honor Society: Edith Buchanan, Mamie Bumgardner, Mary Louise Edwards, Marjorie Ferebee, Elizabeth James, Marguerite Mason, and Lillian Robertson.

The scholarship honor was won by Miss Mary Lee of the Freshman Class.

Miss Gertrude Royster, director of physical education announced that letters had been won by Margaret Peele, Jessie Raeford, Blanche Obenshain, and Joe Higdon; stars by Elizabeth Apple and Elizabeth Ayscue; and monograms for perfect attendance by Frances Cox and Mary Lee. The cup was awarded to the junior team as winner in basketball.

At the conclusion of the program the *Alma Mater* was sung as a recessional, and an informal reception in the college parlors ended the exercises of the evening.

Commencement Sunday—Sunday Morning
College Auditorium

Order of Service

ELEVEN O'CLOCK

PRELUDE—Slow Movement (1st Sonata).....*Borowski*
HYMN—"All Hail the Power of Jesus' Name"
INVOCATION
ANTHEM—"Great Is the Lord".....*Harker*
SCRIPTURE LESSON
PRAYER
HYMN—"Beneath the Cross of Jesus"
SOLO—"The Earth Is the Lord's".....*Ward-Stevens*

MISS EMILY PARSONS

BACCALAUREATE SERMON—
JAMES EDGAR DILLARD, D.D., Birmingham, Ala.
ANTHEM—"Come Unto Me".....*Coenen*
BENEDICTION
POSTLUDE—Grand Chorus.....*Guilmant*

The morning service of Commencement Sunday was held in the auditorium of Meredith College, May 26, at eleven o'clock. After the academic procession had entered in the usual order and taken its place, the audience sang "All Hail the Power of Jesus' Name." The invocation was pronounced by Dr. Livingston Johnson. The choir then sang the anthem "Great Is the Lord." Following this, President Brewer presented Dr. J. E. Dillard of Birmingham, Alabama, who preached the baccalaureate sermon for the class of 1929.

Using as his text Colossians 2:3, "In whom are hid all the treasures of wisdom and knowledge," and Proverbs 1:7, "The fear of the Lord is the beginning of wisdom, but fools despise wisdom and instruction," Dr. Dillard announced as his subject, *"The Logical Dignity of Christian Education."*

"The plea for Christian education is not a request that we may grudgingly grant, but a command that we ignore at our individual denominational and national peril," he said. A monarchy can get along with an educated monarch and advisers, an oligarchy with an educated leadership, but in a democracy, if it is to endure, the only hope is universal education.

In recent years the tendency has been to discount Christian education for secular education. "We are losing our spiritual ideals due to the desire to keep church and state separate," declared Dr. Dillard. We are undertaking to divorce education and religion to the great disadvantage of both.

"Every civilization rests upon some religion," said the speaker; "therefore, to understand any civilization we must first of all understand their religion." But a Christian civilization is also the demand of our religion. Christianity is a thinking religion. The Great Teacher Himself was a thinker. All through the centuries Christianity has had an affinity for learning. She gave America her first and greatest college. The Bible is an oriental book, and if we are to interpret this in the light in which it was written, and translate it into terms of our own day, we must have schools where it is taught. Dr. Dillard said, further, that he had no criticism of State schools, and coveted the closest sympathy and sweetest understanding between the two, but to put a chair of Bible in our State schools would not answer for our Christian education. "For Christianity," he added, "must be the center, not the circumference of the system."

Christianity is the logical demand of an adequate philosophy of education. Philosophy teaches us the relativity of all knowledge. Science teaches us the unity of nature. "Since God is author of all," said Dr. Dillard, "you cannot understand adequately if you leave God out." It is possible to teach any subject as an expression of God and in this way redeem it from the common place to the glorious. God is the author of the

beautiful—the artist, the musician—and all we can do is to sit at His feet, see how He paints pictures, and how He fills the universe with His harmonies. Almighty God, revealed through Christ, is the foundation of all. God is the Truth; this earth but the expression of His Truth.

Christian education is the logical end of the unfolding life. One faculty of the soul cannot be strengthened without strengthening all. To deny food to the body is to wrong the body. To deny the soul the nourishment it craves is to wrong the soul. The Christian teachers who teach everything as the reflection of God's glory and who help students to find God, have greater liberties than others. In this way Christian schools are doing much and should have credit.

"Christian education has justified itself in its output," said Dr. Dillard. "A tree is known by its fruit." Statistics show that crime originated among those who do not have or do not avail themselves of the opportunities offered by Sunday-schools, churches, and Christian institutions; while on the other hand, they show that the Christian colleges are the ones that furnish preachers, missionaries and, in general, Christian leaders. "Such institutions," said Dr. Dillard, "have a demand upon us for our praise, our prayer, our money, and our patronage."

The music rendered by the college choir, under the direction of Professor Eyer, was a pleasing feature of the service. "The Earth Is the Lord's" was sung by Miss Emily Parsons. The anthem, "Come Unto Me," was beautifully rendered by the choir, the solo part being taken by Miss Parsons. Dr. Dillard pronounced the benediction, after which the audience remained standing while the academic procession marched out.

Commencement Sunday—Sunday Evening
College Auditorium

Order of Service

EIGHT O'CLOCK

PRELUDE—Pastorale ..... *Barmotine*
HYMN—"O Zion, Haste"
INVOCATION—DR. LIVINGSTON JOHNSON
ANTHEM—"Be Strong in the Lord" ..... *Harris*
SCRIPTURE LESSON
PRAYER—DR. CHAS. E. MADDRY
HYMN—"The Morning Light Is Breaking"
ORGAN SOLO—PROF. EYER
MISSIONARY SERMON—JAMES EDGAR DILLARD, D.D., Birmingham, Ala.
ANTHEM—"Peace I Leave With You" ..... *Roberts*
BENEDICTION
POSTLUDE—Menuetto in G Minor ..... *Tours*

"The Superlative Grandeur of the Missions Enterprise" was the subject of the missionary sermon by Dr. Dillard, who used as his text Revelations 11:15.

Each enterprise undertaken in this world has a special purpose: the educational enterprise, the creation of an intelligent world; the eugenic enterprise, a well-born world; the prohibition enterprise, a sober world; and the mission enterprise, a saved world. The ideal of the mission enterprise is that the whole man may be saved in all his relations, thus we have here the superlative, grandest enterprise.

First of all a distinction must be drawn between the devotional and the missionary aspect of a subject. The Jews had the idea that Jesus died for the elect. That is true but not the whole truth. This view is confined to the devotional idea. Though He died for each one, He also died for the whole world.

This latter idea is the missionary message. No one has a right to receive the devotional message unless he is willing to pass it on to others. Just as a flower would claim all the benefits of the sun, so each individual may claim all of Christ. Just as the sun shines for all flowers so likewise must all people receive the message of God.

In order to understand the importance of the missionary message, we have only to consider the emphasis put upon it in the Bible. It is the theme and cause of the whole book. To carry out His eternal plan God selected a peculiar people in a peculiar place with a peculiar history that could write a peculiar book. The Bible was given in a peculiar spot, separated from the rest of the world by mountains, deserts and sea, yet located in the center of the civilized world. It was, in reality, a little picture of nearly all the rest of the world; and therefore the message of the Bible can easily be interpreted by the rest of the world. When the chosen people refused to spread this message, God took them bodily and thrust them out among the other nations. It resulted finally that all the nations had a part in the lineage of Jesus.

Both the message and the meaning of the Old Testament was that God was preparing a nation to be missionary to the whole world. Likewise each book in the New Testament has some very definite connections with the missionary idea. Each writer of every New Testament book was a missionary; every Gospel was written for missionary purposes; every general Epistle was written to a missionary church; and of the twelve apostles, eleven were missionaries. We see that without missionaries we would have no Bible. Thus since all we have has come through missions, it is our duty to pass on what we have received. God satisfied his artistic sense through the beautiful world He made. His heart was hungry and so He made a creature with divine attributes. This creature became sinful and Jesus came into the world to save man. God will never be satisfied until all men

have heard this message. This is the very heart of the Gospel, that God wants all men saved.

Missions, in addition to being the central theme of the Bible, is also the heart of Christianity. All church history can be written from the standpoint of missions. From Christ to 313 is the period of evangelistic missions; from 313 to 1000 is the period of ecclesiastical missions; from 1000 to 1500 is the period of sporadic missions; from 1500-1792 is the period of polemic missions; and from 1792 until the present time the social note has been prominent in missions. We are beginning to realize that the hope of the world lies in missions. The white race is far outnumbered by the other races. These colored races, feeling that we have been unjust to them, are rebelling against domination. Yet wherever the Gospel message has been preached simply, it has been received joyfully.

Consider the superlative excellence of God's plan. One cannot imagine anything better—a God of infinite love, a divine Saviour, who shows us a path of light, and the promise of a heavenly home. This plan meets the deepest need of the human heart and furnishes the cure for the sin-sick world. It will succeed because God is in it. Already the nations are beginning to accept it.

"The kingdoms of this world are to become the kingdoms of our Lord, and of His Christ; and He shall reign for ever and ever." Thus the grandest theme that the world has ever sung is the missionary theme.

Class Day Exercises

The class day exercises, which were scheduled to be held on the quadrangle, took place in the College Auditorium on Monday afternoon, May twenty-seventh.

The sophomores, in green dresses, came in couples down the central aisle, bearing the daisy chain and singing the daisy-chain song. They formed an aisle, through which the seniors

marched, dressed in frocks of rainbow colors, with Miss Janie Burns, the president, and Master William Bailey Jones, Jr., the mascot, at their head. The senior class took seats on the left, with the class of '27 back of them, and the sophomores on the right.

Miss Burns gave a welcome to the classes who had returned, specially to the class of '27, and to all the friends of the college. Appropriate songs were then sung, the first being the one to '27 by the seniors, to which about thirty-five members of '27 responded, after which the sophomores sang a farewell song to the seniors.

Then came the very original and well executed part of the program—A Council of Odd Spirits. The scene was a forest. First came Father Time, represented by Miss Martha Sherwood, dressed in a grey robe and carrying a scythe. He lamented that his children had left him, and told how he had loved all the classes, particularly the odd ones; and, as he mentioned "dear '23," the spirit of '23, Miss Cordelia Johnson, came. After she had told him how she had tried to keep the ideals, the spirit of '25, Miss Julia Moore Scarborough, came with the same kind of report of what she had done, and she was followed by the spirit of '27, Miss Laura Mabel Haywood, who said that she, too, had striven for the best. She then pointed to Father Time's eldest child, the spirit of the Black Hand, Virginia Holtzclaw, who wore two enormous black hands on her white robe. She stated that she had bound the spirit of odd years together. She pointed to the youngest of all the children, the spirit of '29, Miss Martha Medlin, dressed in a robe of rose color. As her report, she read the chronicle of the class of '29, after which she asked for Father Time's blessing for having kept the spirit of odd years and of Alma Mater. After Father Time's impressive blessing, the spirit of the Bones, Miss Sarah Mewborn, a veritable long straight bone with a ribbon tied around it, came in and called for the Rain-

bow spirits. Miss Sarah Cook, Miss Frances Barnhill, Miss Hallie Jones, Miss Mary Burns, Miss Lillian Wheeler, and Miss Gwyn Lenoir answered the call, and were given baskets of bones, which they distributed to the sophomore class while the senior class sang, in a spirited fashion, "Dese Bones Gwine Rise Agin." Following this the senior class sang its good-bye to '31.

Miss Burns then called for Miss Glennie Paul, president of the incoming senior class, to whom she gave the cap and gown and the crook, symbols of Meredith College traditions, explaining what they were, and that the class of '29 had cherished traditions as an important part of college life, and that the tradition of the crook was being revived. The crook was given in 1906, with the purpose of stimulating class spirit. As long as a senior has her hands on it, it cannot be taken from the class. If it is found and passes into the hands of another class, a black ribbon is to be tied on it, in the place of the senior class colors. Miss Paul, in the name of the incoming class, accepted these symbols, and in a few well chosen words, thanked the senior class for "the noble precedent that they have established in fellowship and loyalty"; and stated, "It shall be our one purpose to prove ourselves worthy of our Alma Mater and to uphold all the traditions so dear to the heart of Meredith."

Miss Burns then presented to the college the gift of the class, the curtains for the auditorium, a gift that they thought would give most pleasure to the greatest number of people.

The Farewell to Alma Mater was sung by the class, after which came the Recessional, *Alma Mater.*

The Alumnae

The Alumnæ Association of Meredith College met in its 26th annual meeting, Monday morning, May 27th, at 10:30, in the Astrotekton Society Hall. Mrs. Iva Pearson Olive, '13, vice-president, presided over the meeting.

Dr. Brewer greeted the alumnæ and spoke to them briefly concerning the progress of the college during the past year. The alumnæ were glad to learn of some important academic changes that had been made. In closing Dr. Brewer reminded them that the best is always ahead.

Dr. R. T. Vann gave a memorial address of Marguerite Higgs Everett. Because of his close friendship with the Higgs family, Dr. Vann was fitted especially to speak in memory of Marguerite. This address, coming from his heart, reached and made a lasting impression on the hearts of those present.

Miss Mildred Louise Brockwell, '27, of Raleigh, accompanied by Miss Virginia Branch, '28, sang two songs, *Homing* and *To a Hill-top.*

Miss Mary O'Kelley, '26, of Raleigh, delivered the address of the morning. Her subject, *Mansions of the Mind,* based on Edwin Markham's poems, was inspiring as well as interesting to all. The foundations of these mansions of the mind were laid at Meredith College. But foundations only avail little; even so, a college education is worthless except as it is carried over into the life of the recipient. These foundations, laid in all Meredith alumnæ, are nothing more than wise mental attitude—wise mental attitudes towards work, play, and love, three factors which go far towards making up life.

The report of Miss Mae Grimmer, '14, alumnæ secretary, was heard with keen interest. The association was highly gratified with its progress during the year, and looks forward to another year of profitable work under her leadership.

Mrs. Kate Johnson Parham, '14, of Oxford, was elected president for the coming year. Mrs. Iva Pearson Olive, '13, of Chapel Hill, was reëlected to the office of vice-president. Other officers elected were as follows: Mrs. Lulie Marshall Wyatt, '09, of Raleigh, recording secretary; Miss Harriett Herring, '13, of Chapel Hill, commencement speaker; and Mrs. Edith Taylor Earnshaw, '05, of Wake Forest, alternate speaker.

At the conclusion of the business session, the alumnæ went to the old Main Building dining hall (now the Mansion Park Hotel dining room) for their annual luncheon. The menu consisted of the following courses:

FRESHMAN COURSE:

A Big Mix-Up *(Fruit cocktail)*

SOPHOMORE COURSE:

The Backbone of the Curriculum *(Fried Chicken)*, supplemented by Gertie's Gym *(Rolls)*, together with the infinite variety offered by sophomore victims *(New Potatoes)*, social satellites *(Snappy Beans)*, and State serenades *(Relish)*.

JUNIOR COURSE:

A Pleasing Combination *(Tomato Salad)*, (with *Saltines* for salting down the freshmen, and *Oil-of-Kindness Dressing* for binding up their wounds).

SENIOR COURSE:

Cream of the Career *(Ice Cream)*, (Topped with a *Sauce* of senior privileges, and taking the *Cake* at the end).

Mrs. Maude Davis Bunn, '10, of Raleigh, the toastmistress, did much to make the occasion a happy "birthday party" for all. The reunion classes, '04, '05, '06, '19, '22, '23, '24, '25, and '27, were welcomed by Mrs. M. A. Huggins, president of the Raleigh branch of the alumnæ association. These classes responded in many clever ways. *The Rising of the Bones*, pre-

sented by the class of 1919, was of special interest. Miss Olive Pittman, '27, welcomed the class of 1929, into the association.

The association was glad to have for its guests many of those dear to all Meredith girls. The guests were Dr. and Mrs. Charles E. Brewer, Dean and Mrs. J. G. Boomhour, Mr. and Mrs. W. J. Ferrell, Dr. Delia Dixon-Carroll, Miss Ida Poteat, Miss Gertrude Royster, Miss Grace Lawrence, and the class of 1929.

The attendance this year passed the hundred mark for the second time in the history of the association. This was very encouraging and seemed to indicate that the best is really just ahead.

The Annual Concert

Another year has come to a close, and as we say farewell one to the other, our hearts are sad. There is, however, a common feeling of pride in accomplishment and the satisfaction of work well done. In no department, perhaps, is such accomplishment more obvious than in the Music Department, and nothing can compare with the thrill felt by teachers and pupils alike when a successful public performance crowns their untiring efforts. Such an experience was ours on the evening of May 27th, when we all gathered in the College Auditorium for the annual concert. A miscellaneous program of solo and ensemble numbers combined to make the occasion one of interest and genuine pleasure to all who attended.

Not until the new organ was installed last summer was it possible to give organ instruction to any one at new Meredith. The opening and closing numbers "Offertoire, Op. 6, by Batiste, and "Toccatina" by Truette, as played by Miss Mary Elizabeth Cheek and Mrs. W. H. Wallace respectively, were especially fitting therefore and the more enthusiastically received because we have never before had organ numbers on our programs.

Rubinstein's *Barcarolle* in A Minor and the *Valse Caprice,* A Minor, No. 6, by Schubert-Liszt were none the less enjoyed

because some had heard them before in the graduating recitals of the Misses Le Claire Jacobs and Janie Burns who played them again for the concert. Miss Pauline Powell, a voice senior, also repeated the aria *Once On a Time There Was a Prince* (Il Guarany) by Gomes, which was so much enjoyed on her recital program in March. The three young ladies just mentioned received their diplomas May 28th, and judging from their final performances, they go out as a real credit to their Alma Mater.

How proud we are of our new stage curtains—presented by the class of '29! And what a picture we beheld when that curtain was drawn back in turn upon the Choir and Glee Club—all gowned in white and in place to make their contribution to the evening's entertainment! Such delightful ensemble is always a joy to an appreciative audience, and the applause which followed their numbers proved that this was no exception.

Speaking of ensembles brings to mind the two trios sung so beautifully by the Misses Josephine Lyles, Marguerite Mason and Mary Lucille Broughton. Where indeed can be found anything more uplifting than *Lift Thine Eyes* from the Elijah? And Elgar's *Snow* is a close second in that the text and music alike are a challenge to keep the soul as pure and unspotted as the falling snow. Both were so well interpreted as to make one feel that they were a genuine spiritual expression.

The work of Marguerite Mason (voice) and Pauline Buffaloe (violin) deserves special mention for the reason that they are only "specials" in the Department of Music. To have made such splendid progress is unusual indeed when other subjects have demanded the major part of their time.

It has often been aptly said that an accompanist's task is a thankless one. And it is the more likely to be disregarded when the work is well done, because when one is conscious of an accompaniment at all, something is wrong. Miss Virginia Branch and Miss Glennie Paul are real artists in this respect and made everyone conscious only of unity and oneness throughout the

entire evening. In her rendition of Raff's *Rigaudon,* Miss Paul proved herself no less an artist as a piano soloist. She is now a senior piano-major and a real treat is in store for all who will be fortunate enough to hear her recital next year.

The complete program—said to be the best annual concert ever given at Meredith—was as follows:

ORGAN—Offertoire, Op. 6.....*Batiste*

MARY ELIZABETH CHEEK

CHORUS—Dawn's Awakening.....*Grieg*

THE CHOIR

PIANO—Rigaudon .....*Raff*

GLENNIE PAUL

SONG—My Mother Bids Me Bind My Hair.....*Haydn*

MARGUERITE MASON

SEMI-CHORUS—Sparkling Sunlight.....*Arditi*

THE GLEE CLUB

PIANO—Barcarolle in A Minor.....*Rubinstein*

LE CLAIRE JACOBS

VIOLIN—Canzonetta (Concerto in D. Minor).....*Tschaikowski*

PAULINE BUFFALOE

ARIA—"Once on a Time There Was a Prince" (Il Guarany).....*Gomes*

PAULINE POWELL

PIANO—Valse Caprice, A Minor, No. 6.....*Schubert-Liszt*

JANIE GILBERT BURNS

VOCAL TRIOS—

"Lift Thine Eyes" (Elijah).....*Mendelssohn*

The Snow.....*Elgar*

JOSEPHINE LYLES, MARGUERITE MASON, MARY LUCILLE BROUGHTON

CHORUS—Murmuring Breezes.....*Jensen*

THE CHOIR

ORGAN—Toccatina .....*Truette*

MRS. W. H. WALLACE

The Graduating Exercises

The session of 1928-1929, was brought to a conclusion with the commencement exercises held in the auditorium of Meredith College on Tuesday morning, May the twenty-eighth. The exercises formed a fitting climax to the events of commencement week. The academic procession preceded by the choir marched into the auditorium while an organ prelude *Lento Expressivo* was being rendered by Mr. Eyer at the organ. After the singing of *Onward Christian Soldiers,* the invocation was pronounced by Dr. Peacock. The choir gave a pleasing rendition of Coenen's anthem *Come Unto Me.*

The speaker of the occasion, Judge Willis James Brogden, Associate Justice of the Supreme Court of North Carolina, delivered a very able address using as his subject "The Spiritual Function of Education." A most delightful feature of his address was the number of illustrations drawn from the Scriptures. These allusions greatly increased the beauty and dignity of the address. By way of introduction, Judge Brogden referred to commencement day as one of the red-letter days in the life of an individual, bringing an awakening, and new tone to life. It was commencement day on Mount Horeb to Moses, and to Abraham on Mount Sinai when he learned the value of human life and spared his son Isaac. On Golgotha, when the Son of Man poured forth his blood came commencement day for mankind.

In view of the annual expenditure of forty millions of dollars for education; in view of the great increase in material equipment and the instrumentalities of learning; in view of the fact that seventeen thousand students or two per cent of the population of the State are enrolled in the colleges thus becoming the beneficiaries, directly or indirectly, of all this wealth and effort, the speaker directed these questions to the members of the graduating class: "Why did you come to college at all?" "What can you contribute to the ninety-eight per cent?"

Fundamental changes in educational ideals during the last century were pointed out. A hundred years ago, education was dominated by the classical ideal, with culture, polish, and refinement of manner the aim. Fifty years ago the educational aim was proclaimed by the orators of the time to be the development of leaders who might look down with amiable compassion upon the toilers in the valleys. More recently the purely material aim of financial reward has been set forth. "Does Job fear God for naught?" Against all these motives the speaker protested, declaring that they rest on the basis of self-interest.

Seeking a worthy motive in the present Judge Brogden found the answer in the spiritual function of education. Because eighty per cent of all our people live and die within a range of one hundred miles he concluded that the greatest problems are those of the neighborhood. How can the studies in the colleges enrich this neighborhood life? The speaker declared that the stimulus which is given to life is the answer. Wholesome stimulus must come from the schools and colleges to counteract the poisonous stimuli which are being manufactured on every side. "A day's work well done is as great an accomplishment as the salvation of a soul, and as heroic as the sacrifice of one's life on the field of battle," declared the speaker. He quoted from Babson: "Spirituality is seeing God in common things and serving God in common tasks."

Education provides stimuli or thrills of three varieties. Archimedes in his exultation at the solution of a mathematical problem and Columbus voyaging across the unknown deep towards an unknown land illustrate the thrill of discovery. The thrill of recovery was illustrated from the parables of Jesus: the lost coin; the lost sheep; the Prodigal Son. The third great stimulus to life is mastery. This mastery comes out of the day's work. The speaker used a beautiful illustration at this point, of an engineer who served humanity by running his engine, and felt such an exultation in his achievement that he would not change

jobs with a king. In conclusion Judge Brogden referred to the greater Degree which would one day be conferred on the members of the graduating class, conferred by life itself, the Degree of "Master of the Day's Work" or "Master of Efficient Living."

Diplomas were presented to the candidates in Music and Art, and the degree of Bachelor of Arts was conferred upon the candidates in Arts by President Brewer. Dr. Brewer delivered his farewell message to the graduating class, happily blending the emotions of regret at parting, of joy at the successful accomplishment of the work of the college course, and of confidence in the future successful living of the graduates. Immediately after this address the choir sang Barnby's *Sweet Is Thy Mercy.*

A copy of the Bible, gift of the college, bearing on the cover the name of the graduate was presented to each member of the class. Dr. Peacock in making this presentation spoke of the appropriateness of this custom of presenting God's Word to the graduates of Meredith College. He said that the purpose of establishing this custom had doubtless been the strengthening of Christian Faith and the deepening of Christian love. The Bible is the Book of Books considered purely from a literary standpoint. Familiarity with it is necessary in order to appreciate the allusions in the literature of the world. It is doubly necessary for students in a Christian college like Meredith to know the Scriptures as revealing the mind, purposes and thoughts of the Heavenly Father. The Bibles were handed to the members of the graduating class by Dean Boomhour.

A portrait of the late Mr. W. N. Jones, given by the family, was presented to the college by Dr. Vann who spoke of the life of Mr. Jones as being one of exalted nobility. He referred to his many years of self sacrificing service rendered to Meredith College as member and president of the Board of Trustees. These services were both personal and financial. As was said of Sir Christopher Wren, the architect of St. Paul's Cathedral in London, it might be said of Mr. Jones at Meredith College,

"If you want to see his monument look around you." The portrait was accepted on behalf of the Trustees by Dr. Livingston Johnson who said that while Mr. Jones would be missed by the Baptist State Convention of which he was once president, by Wake Forest College which he served as attorney, and by the First Baptist Church of Raleigh, he would be missed most of all by Meredith College. The last public service rendered by Mr. Jones before he fell asleep not to awake again on earth was on behalf of the college. The portrait, which is a very faithful reproduction and bears even on canvas the marks of that noble Christian character which was depicted so clearly in life on the countenance of Mr. Jones, will be hung in one of the halls of the college and will be cherished as a perpetual memorial. The portrait was placed on the platform at the very moment in the exercises when Mr. Jones was accustomed to bring the annual message from the Board of Trustees.

After leading the congregation in the singing of the Alma Mater Dr. Vann pronounced the benediction which brought to a close the commencement exercises and the session.

The President's Address to the Graduating Class

One of our notable writers and speakers said a few weeks ago in an address that we have now too much education. The report of the address as given in the daily press was too brief to enable one to say with any degree of accuracy just what the speaker's thesis was. The very simple headline, however, was enough to attract attention and put one to thinking.

Perhaps he had reference to the large numbers of young men and young women who have, for a decade, pressed eagerly for admission to colleges and universities. Writers there are in abundance who have taken the position that such eagerness on the part of these students has been unfortunate, not to say unseemly. It is well known, also, that certain college administrations have been in quest of devices for discrimination in the

acceptance of applicants for admission. The general hypothesis underlying this effort has been that some students are qualified to take a college course while others are not.

The validity of such an hypothesis, stated in most general terms, must be admitted. College training has always been a process of sifting or selection. But has it not always been difficult, not to say impossible, to make the selection in advance of the college experience? Is it not reasonable to suppose that the proportion of those fitted for success in college work is as large today as it was a generation ago? And, further, may it not be that those who have not succeeded fully in activity of this sort have been sufficiently benefited to warrant the outlay of money, on the one hand, and the teaching and administrative effort required, on the other?

Democracy in education is a principle that should be perpetuated. Let me say at once that this does not mean that all who apply will succeed as students. Standards are necessary and if they are so low in any institution that every applicant can meet them the enterprise is not worth the outlay in time and money required. While this is true, the right of every one to an opportunity to show what he can do in intellectual effort should be sacredly guarded. To accomplish this result a college should see to it that a variety of courses is offered sufficient to meet the needs of those seeking general culture and at a cost within the reach of young people of initiative and industry. It will be in the future as it has ever been in the past that some will have the desire for education and lack the capacity. Others will have the capacity but lack either the desire or the industry needed for success. But given the desire and the capacity and the industry there seems now to be no adequate reason for failure on the part of young people to secure thorough training.

It may be that the writer referred to may have intended to say that too much time is taken up in securing an education. Efforts

have been made to save one of the grades in the elementary schools. The college year has been divided into quarters so as to make it possible to utilize the summer quarter. This arrangement would enable one to complete such a course in three calendar years. While this would save time it would not result in efficiency. Time is one of the essential factors of education. It is just as impossible in human experience to realize the growth of four years in three as to see such a development in a tree. To attempt to abbreviate the course in such a way would be hazardous indeed. It may be helpful to recall that Moses spent eighty years in preparation for his great work. This was two-thirds of his life, but one must agree that the time was well spent when the results are considered. Much depends upon what kind of a developed personality is in mind, what ideal of achievement.

Before questioning too seriously the wisdom of the present allotment of time for formal training let us consider what time is actually consumed in this enterprise. Beginning at six years of age one spends seven years, on the average, in the grades, four years in the high school, four years in college. That is to say that one may be in possession of the Bachelor of Arts degree at the age of twenty-one, the age at which one may exercise the rights of citizenship and assume full legal responsibility for his conduct in the various relationships of life. It would seem to be preëminently wise to make such a use of these years in preparation for the coming of this crisis in life.

It may be that the distinguished speaker had reference to the kind of education given in schools today. Undoubtedly there have been radical changes in the curricula of certain schools. The motive stated for making these changes has been to prepare our young people for the duties of citizenship and for some trade or calling that will provide a living. The curricula are varied so as to meet the needs of all composing the multitudes coming for instruction. The motive given is a worthy one. One

should be prepared for the duties of citizenship and for making a living. It is just as important, however, for one to be prepared for making a worthy life. There is a wonderful difference between making a living and making a life. The one is caring for the body—providing food, clothing, and shelter. This is necessary, but after all is only a beginning in making a life.

We may well divide the hours of the day into three equal periods—eight hours for work, eight hours for sleep, eight hours for leisure. The first period is devoted to business which includes making a living. One is comparatively safe in this period of the day because he is bound by the proprieties of his calling or profession. Life here is largely routine. Such choices as are made are related to business and determined by business methods. The second period of eight hours is for sleep and is likewise safe for the individual. It is a time for rebuilding nerve tissue—for relaxation—for recreation of body. The third period of eight hours is the testing period—the danger period. It is the period of the day when character is made or destroyed —gained or lost. It is the period which determines whether one is to succeed or fail. How this period is utilized makes the difference between one person and another. It is the period of free and untrammeled choices. Preparation for the leisure hours is surpassingly important. Any system of education which omits to give this preparation is seriously defective. A love for good books, an appreciation of art and music, a desire for wholesome social life, participation in games that provide proper diversion, unselfish contribution of time and energy to church and community—one or all of these may be used in the construction of a life. The beginnings of each of them may be secured in a school whose instruction and life are well proportioned. These represent spiritual values and are indispensable.

With this conception of education there cannot be too many seeking it, the time spent in securing it is well invested, and all values of the individual are enhanced.

Meredith College has consistently had the idea that there is no incompatibility between high scholarship and spiritual life. The one implies capacity, the other motive. The two combined make power for good. This has been our ideal for you, young ladies of the graduating class. Disraeli once said that "the great secret in life is to be ready when the opportunity comes." I commend this to you, also: "Because you have occasional spells of despondency don't despair. The sun has a sinking spell every night but rises again all right next morning." Francis G. Peabody has said, "A good maxim for any one in these days would be to stop thinking of one's self, or of one's race, or of the universe as a problem; and to do the day's work, and think the day's thought, and pray the day's prayer not as though the world was waiting to be solved, but as though it was waiting to be served."

Young ladies, I do not—I cannot—say good-bye, but welcome to a new relationship with *Alma Mater,* with teachers, with friends far and near. May the presence and the peace of our Heavenly Father ever attend you.

The Early Struggles of Meredith College

ADDRESS DELIVERED BY DR. R. T. VANN ON FOUNDERS' DAY, FEBRUARY THE FIFTEENTH

I am to relate in outline the story of beginnings at Meredith; a dry recital of facts, or, a recital of dry facts, or a dry recital of dry facts. Perhaps some of you will listen at least with patience, and the rest I must ask to endure.

We know little or nothing of beginnings in this world, but the first recorded utterance on behalf of what is now Meredith College was spoken at a meeting of the Baptist Convention in a country church in 1835. On motion, by whom we are not told, a committee, consisting of Armstrong, Meredith, and Merritt, was appointed on the advisability of establishing "a seminary for our young women." This committee reported at the following session, through Dr. William Hooper, advising against the enterprise, since, having started a college for boys two years before, another such movement might imperil both institutions. In 1838, Thomas Meredith, seemingly appointed in 1837, reported at length, strongly favoring a school for girls, to be maintained by a company of stockholders, backed by the Convention; but the motion seems to have been lost, so that the project was put to sleep and slept just sixty years.

Why? The reason assigned was poverty; but Wake Forest grew and accumulated nearly $100,000 of endowment before the Civil War. A school for girls was not mentioned. I fear, therefore, we must admit that the long-standing assumption of superiority by men over women was responsible in part for this neglect. There has been even a doubt of the capacity of women for high culture. Boswell tells of Dr. Sam Johnson's disgust at being left to the chatter of those "un-ideaed girls"; and in his tragedy of *Irene,* he made a character say,

"I thought the strongest effort of the female soul
Was but to choose the graces of the day,
Dispose the drapery of the flowing robe,
To tune the tongue, to teach the eye to roll,
And add new roses to the fading cheek.

In the latter part of the seventeenth century, Dr. Thomas Fuller, in his "History of the Church in Britain," referred to the possibility of establishing "she colleges," and said that perhaps "some virgins of the highest birth might be glad of such places." And even as late as 1875, on the streets of New Haven, Leonard Bacon said to Dr. Seelye, the new president of Smith College, "What is this I hear? They say you are giving your girls brain fever trying to make them know as much as men." And even after the starting of Meredith, three college presidents expressed to me doubt about the advisibility of such an effort on somewhat similar grounds. When Harvard was founded in 1636, no mention was made of sex, because higher education for girls seemed to be unthinkable. Some seventy years later came Yale and then Princeton, Brown, Rutgers, and Dartmouth in succession: and later something like one hundred and twenty other colleges in America, all, like some of our evangelistic meetings—for men only. Not till two hundred years after the founding of Harvard was a college distinctly for women started.

But in 1889, Thomas Meredith's idea came to life again. In the Convention at Greensboro that year Colonel L. L. Polk moved to appoint a committee to report at the following session on "the advisability of building a college of high grade for our young women." This committee reported at the following session in Oxford, unanimously recommending such an enterprise, and the report was adopted enthusiastically.

On motion of Columbus Durham, thirteen men were added to the twelve members of the committee, these twenty-five to constitute the Board of Trustees for the proposed institution, which board was instructed to proceed at once in its establish-

ment. The board took the matter seriously and met early in the following year. Of that board only three members now survive, the two others being Dr. Henry W. Battle, of Charlottesville, Va., and Dr. J. L. White, of Miami, Fla. The only matters settled at the first meeting, as far as I can recall, were naming an Executive Committee and naming the proposed institution. In keeping with the purpose of the Convention, and at the same time to take the institution out of competition with other women's colleges in the State, they decided to call it a "University"; and since it was for women, it was to be called a "Female University"; and since it was founded by Baptists, it was to be a "Baptist Female University"; and since it was to be the only institution of the kind in the State, if not in the world, it was to be "The Baptist Female University," every word of which finally proved to be a misnomer. The committee set to work and employed several agents, one after another, none of whom held on for more than a few months.

At the following session of the Convention, the board through Dr. Hufham submitted a report radiant with hope and rhetoric. In 1892 they reported the purchase of a lot in Raleigh, where this institution had been located, with funds mostly derived from the bonus promised by the city for the location of the school there. This lot cost $14,100. This location was later warmly contested by Durham, so that a second and all-day meeting was held at Wake Forest to reconsider the matter, but the board let their first decision stand.

In 1893, a new agent was employed. He was a sort of nondescript. His name was O. L. Stringfield, and on seeing him, you would want to take another look at him. He was tall, thin, and so dark that in Robeson County he might have been taken for a half-breed Croatan Indian. Some people considered him visionary and unbusinesslike; and yet these two very qualities proved elements of strength. A hard business man would have considered the enterprise a failure and stopped, but Stringfield

saw the invisible, and never thought of stopping. A business man might have secured larger gifts for the institution from a few people; Stringfield took few large gifts but a great many small ones, and thus laid the institution on the hearts of the Baptist masses.

In 1895, a contract was let for the Main Building for $38,000. But the work was hard and the people became discouraged, asking why the school did not open. The president of a woman's school already established in the city, noting the slow progress of the building, said to one of our women, "Why, if you ever get the building completed, it will be ten years before you enroll fifty students."

But Stringfield and his committee kept pegging away, and the work grew slowly; so that when the Convention met in Henderson in 1898, great enthusiasm developed, so that in the collection that followed men began pledging for their wives; and, when a lull came at last, an anaemic looking young preacher arose and said, "I want to pledge $10.00 for the girl who wouldn't have me." At the following meeting in Greenville in 1899, the building was so far advanced that the trustees were authorized to finish it and open the school. So a committee was appointed by the board, to nominate a president, and this committee, consisting of A. M. Simms, Carey J. Hunter, W. L. Poteat, John E. Ray and R. T. Vann nominated Dr. Blasingame, who, after one year of service, resigned, and a pastor from a village church in the State was selected to succeed him. It should have been said, however, that at the first opening on September 27th, 1899, a remarkable thing occurred. There was such an overflow of students that the trustees were compelled to purchase another building before a class was opened. Instead of fifty girls at the end of ten years, one hundred and eighty were enrolled the first day, and two hundred and twenty before the end of the session. The large three-story Adams house, later called the East Building, was purchased with the

furnishings at the cost of around $15,000. At the opening of the second session another overflow necessitated the purchase of two other houses—the North and South Cottages—at a cost of $7,000 more. In the rush of finishing the Main Building, the trustees had to borrow over $20,000, so that the second year saw an accumulated debt of $43,000.

The Convention in Winston-Salem in 1901, staged a great rally, and after a brilliant address by Governor Aycock proceeded to raise supposedly $43,000 in cash and pledges that night. A recount later showed a little less than $40,000. At the next Convention, however, reports showed that not all of this sum had been collected, though $21,000 from those pledges and the sale of a few lots had been paid on the debt, and W. N. Jones was requested to take charge of raising the rest. So effective was his work that at the Convention in 1903, B. W. Spilman reported that a debt of only $14,500 remained, and that the president of the college proposed to raise $10,000 of this if the Convention would raise the balance and cancel the debt. The challenge was met. The $10,000 was raised by one hundred men and women who gave $100.00 each on condition that the debt would be canceled. It is a pleasure to report that all but three of the one hundred met their obligations. So, on the first of February, 1904, the last cent of the debt was paid and the notes burned.

According to the promise made the people when the debt was finished, the trustees proceeded at once with the erection of Faircloth Hall in 1904, completing the building the fall of that year, and for the following session the student enrollment jumped one hundred. Going back briefly, it should be remembered first that no small help in raising money for the college thus far was rendered by the Woman's Educational Union, under the lead of Miss Fannie E. S. Heck. The total amount thus raised is not of record; but one payment is recorded, and amounted to over $2,800, and as they maintained

their organization for something like five years, these women probably raised about $10,000. We were also greatly cheered by the announcement in the fall of 1900, that Mrs. Virginia Bartlett Yancey Swepson, who died that fall, had bequeathed the college something over $11,000; and a little later the will of Judge Faircloth, who had once been a trustee of the institution and who had died at the close of the year 1900, had left around $15,000 more. But this sum, mostly in real estate, by the skillful management of the Finance Committee, grew to about $20,000. This gift, together with Judge Faircloth's character and fine record, accounts for the name of the new building, which cost $23,000. In 1901 or 1902, Mr. Dennis Simmons was requested to erect a building or put the college into his will. He first decided to erect the building, but later, owing to heavy drafts on him by his company, he wrote that he would leave a legacy instead. This he did, in one hundred and seventy shares of stock, whose face value was $17,000.

At the commencement of 1904, the cornerstone of that building was laid, and for the first time that year we established the custom of securing great commencement speakers. The president requested, and the trustees granted, the liberty of employing for commencement address that year a celebrated orator, P. H. Henson; and the high mark he set in that address has been maintained ever since.

The students in pipe organ music up to that time had been hardly beset for an instrument on which to practise. In 1906, we secured the organ of the Second Presbyterian Church in Buffalo, New York, this instrument not fitting their new building, then under construction. Our chapel, had to be enlarged to receive the organ. The organ, and building together cost $4,700, which was raised by private subscription. In the session 1907-1908, the enrollment passed the four-hundred mark, and we celebrated with speeches by Governor Glenn, Josephus Daniels, J. W. Bailey, and President Brooks, of Baylor College,

Texas. After the speaking, a motion was made and then put by Governor Glenn that we declare a holiday; the motion, since the girls did not seem to oppose it, passed unanimously.

In 1908, the president of the college requested the Convention to authorize a campaign of $100,000 for endowment, and such authority was given the Board of Trustees; but, on reflection, this board advised waiting for two years, and then projected a campaign for $100,000 for endowment, and $50,000 for improvements. The campaign was inspired by the liberal action of the Rockefeller Foundation, which generously donated $50,000 on the proposed $150,000, to be raised, or one dollar for every two. This gift, of course, had been made after several exchanges of visits between the president of the college and officials of the New York Board. The campaign was initiated at the Convention in Hendersonville in 1910, which was addressed by J. W. Bailey, and a collection of $26,000 was taken that night. The campaign was to be closed by July 1st, 1912. It was conducted mainly by Mr. G. E. Lineberry, now head of the institution for the blind in this city, and Mr. C. J. Thompson, together with the president, and by July first, subscriptions had been taken aggregating $118,000. At the Convention in 1914, $98,600 of this amount had been collected. Before another year the administration passed into stronger hands, and doubtless, most of the rest of this fund was collected.

This material growth came as the result of hard labor on the part of many, but the development of the *real college* on the inside presented the most perplexing problems. The president was new and without experience in the conduct of an educational institution. The ideals for the institution in the minds of our people were still vague and also extravagant. We found a curriculum covering not only the regular subjects of a college course, but Italian, Spanish, and Greek as well. The school proposed to confer the degrees of A.B., and A.M. The college also offered courses in music, art and elocution, and a business

and a preparatory department, and even a school for children in the grades. You see, it was a "University," and the wonder is that it did not confer the degree of Ph.D. Our endowment consisted solely of a $43,000 debt, and we were supposed to maintain that extensive curriculum and, also, pay a heavy interest from college fees alone.

We had no model in North Carolina for such an institution as we wanted. Even men's colleges were lax in entrance requirements, and lax in enforcing those requirements. This was especially true of institutions for girls; so that many of their graduates could do little more than lisp a few French phrases, tinkle the keys of a piano, warble a few languishing love songs, and paint impossible landscapes. The teacher of science in one of those institutions did not hestitate to say it had never been proved to him that the world was round. A gentleman who for some years was at the head of one of our city institutions, and who married one of those graduates of another denomination said, "If my wife should buy three spring chickens at twenty-five cents apiece the only way on earth she could ever tell how much they cost was by laying each chicken down and putting twenty-five cents on him." It must not be inferred, however, that these specimens were typical. In spite of faults, these institutions accomplished excellent results in many respects in the training of our young women. But while we did not know just what kind of a school we wanted, we knew we did not want the like of what we had. The school for the first year worked under a prospectus. The first catalog, such as it was, for the second year, was constructed by Dr. J. L. Kesler and the president, working in the latter's office. It had to be done hastily, not having been begun till the middle of June. We resolved at the out set to fix and stand by entrance requirements, and this we did firmly. We lost some students thereby, and made some enemies; but we also gradually made some reputation among school men.

There were many prospective students who asked only one question: "How long will it take to get through?" To them the shortest course meant the best school; and their fathers had one question: "What will it cost?" To them the lowest rates meant the best school.

As to the matter of laxity, a professor in one of our colleges told me that the students found out that another professor in the same institution did not even read the examination papers handed him. So that student, whom my friend said he would no sooner doubt than he would doubt himself, reported that when he handed in his last paper, he wrote an account of his love scrape with his last girl, and got the paper back marked ninety-two. I do not want to criticize the professor, but it does seem to me that on such a subject, he ought to have given the boy one hundred.

We next turn our thoughts to concentration, aiming at quality instead of size, so we soon cut out of the academic course, Greek, Spanish, and Italian, and in two years we eliminated the A.M. degree. Then we turned our attention to cutting off some of the undesirable departments. In this, we met with the opposition of the trustees, on the ground that this would mean the loss of a large sum in student fees. But the reply was first that, while this was true, certain of those departments were not worthy of such an institution as we were trying to maintain; second, that while we should necessarily lose some students, we should ultimately gain in students of higher grade; and this proved to be true.

We were able to abolish the business department in 1908-'09, and that of elocution in 1912-'13. The primary department was discontinued in 1912-'13. As for the high school, we separated that from the college in 1910-'11, putting it into another building. And that year, also, the work of the college was reorganized. College teachers were not allowed to do any high school work; they were limited to one subject, and their hours for teaching were limited to sixteen a week. Finally, in the

fall of 1914 was begun the elimination of the high school entirely. By that time the school had made itself a worthy reputation. The president of one of the oldest and strongest colleges in the State said on our platform: "Every woman's college in North Carolina is indebted to Meredith for setting the standards which have enabled the rest of us to reach our present positions."

Let me pause here to make grateful recognition of the forces which mainly accomplished these fine results: The teachers and the Executive Committee of the board. Of the twenty members of the faculty the first year, I can think of only two or three who had had university training, and not one carried a graduate degree. The highest salary for a woman was $500.00, and the average for a woman head of a department was $350.00 and living.

A few teachers came over from that year: Miss Poteat in the Art Department; Dr. Delia Dixon Carroll, Miss Young, Dr. and Mrs. Kesler, Mr. Watson and Miss Perry. I may mention only those whose length of service left a distinct impression on the college. In 1905 Mr. Boomhour came into the Science Department, and in 1909 Dr. Freeman took charge of the schools of Bible and Philosophy. The Ferrells came to us in 1906. In 1908 came Miss Colton and Miss Smith. It will not be invidious to say that with the aid of Miss Paschal, who entered as acting head of the Mathematics Department in 1906, they probably did more than anybody else to elevate this institution, and give it standing with educators. With less class work and an aptness for that kind of thing, Miss Colton devoted herself to the study of college standards to such purpose that the United States Department of Education referred to her as an authority on the subject. Under this stimulus other colleges began to brace up, and when the fourteen-unit requirement was published, a number of these all over the South began claiming that they had reached that grade: and when Miss Colton pricked their claims some of their presidents threatened to sue her;

so that she consulted Judge Clark. He advised her to sit still in the boat until some suit started; but none started.

And now, going back a little, when the first class graduated in 1902, there was a dispute as to the standing of graduates in Elocution, Music, and Art. The regular graduates were unwilling to recognize them. However, they were pacified in some way the first year, but the matter was finally adjusted by the coming of Wade R. Brown in the fall of that same year, who submitted a course in music applicable also to the Departments of Art and Elocution, which required that the students in those departments should complete about half the work of the regular academic course. When such standards were set in these departments the A.B. girls were willing to recognize their graduates as their equals, as doubtless they were in the amount and quality of the work done.

No less valuable in their line were the Executive Committee, of whom W. N. Jones, C. J. Hunter, N. B. Broughton, John T. Pullen, J. D. Boushall, S. W. Brewer, John E. Ray, Livingston Johnson, and J. Y. Joyner served almost continuously during my incumbency. One can hardly conceive of a body of men more faithful or more efficient in service. I have known some of them to leave other business meetings, where they were paid by the hour for their services, to attend the meetings of the Meredith Committees. I have known them to spend the afternoon and then the night till midnight in unrewarded toil for the good of the institution. On this occasion, it is fitting that special mention should be made of W. N. Jones, who has recently left us. Such mention will not be considered invidious by his fellow workers, who recognized for so long his self-sacrificing devotion to the college. He was elected to the Board of Trustees in 1891, and president of the board in 1899. Though he occasionally asked to be relieved, he served continously in that office until the day of his death, giving freely of his time and service as a labor of love.

A serious handicap to the growth of the college proved to be its name, a fact which some of us soon recognized, after a year or two of experience and observation. When attending Educational Conferences, I became ashamed to mention the school I represented. I think now we must have been governed in selecting that name by the same thought that induced the old colored lady to name her baby:

"Aunty, why did you name such a feeble looking baby Samson?"

"Case, I hoped he was gwine to grow."

The friendly fight over the name continued for several years. In 1904 we succeeded in eliminating "Female," on the ground that a school for women was no more a female school than was a side-saddle a female side-saddle. Then, five years later, in a warm discussion, Mr. Simms, who was speaking, turned and asked what name I had to suggest. I gave him the name that had been on my mind for some time "Meredith." I recalled that back in 1838, Thomas Meredith presented a report to the Convention that covered a page and a half of the minutes, in which, though that body two years before had rejected such a proposition, he vigorously and eloquently urged the establishment of an educational institution "of high grade for our young women," to be organized and governed by a Board of Directors, under the authority of the Convention. It was to be located in or near Raleigh; and while as free from sectarianism as possible, it was to be a religious institution. Meredith seemingly clung to the project after his brethren had abandoned it.

> While others slept below, he climbed the height,
> He stood alone with vision strained afar;
> And peering long into the lingering light
> He saw the morning star.

So I felt that this institution of his dreams should bear his name. And I must think it was the memory of Meredith that won.

An important part of the administration, of course, was the discipline. The prevailing idea of discipline in a girls' school at the time was that of the convent. Little company was allowed and young men could call only on special occasions. The girls were marched to church in columns, with a teacher at the head and another bringing up the rear. Contact with young men was so dangerous that one educational institution in the West was said to have established the regulation that "no boy and girl should walk together *unless they were going the same way.*" Under this system, we jogged and jolted along till the spring of 1906, when Miss Abbott, then Lady Principal, from the West, suggested a system of student government, which seemed plausible. A plan was worked out by Miss Abbott and the president, discussed with a committee from the student body, and with their approval, was submitted to the whole school, with this explanation from the platform: "When you are at home, instead of watching and spying on you, your mothers trust you to deport yourselves as wellbred young women, and you respond to their trust. Now, you are the same girls here that you were at home; and if you are willing, we want to treat you as your mothers did and trust you to govern yourselves under regulations which you help to make." The plan was approved unanimously by a rising vote; and this was the beginning of student government in Meredith and in North Carolina. But Miss Paschal, after a year as teacher of mathematics, became principal in the fall of 1907; and it was she who modified, adapted and applied the scheme till it worked with fairly smooth running efficiency.

Closely related to behavior is *health.* The school opened with Dr. Dixon as physician. She committed matrimony the first year, but still survives and flourishes notwithstanding; and in the language of The Star-Spangled Banner, "long may she wave!" Nor can we forget that other one, her fellow helper and your mother, Mrs. Norwood. She joined us in 1903, and I doubt if we shall ever willingly let her go, even to get married.

Some ninety-five years ago a young woman set out from Ipswich, Massachusetts, urged by a high resolve. When it became known that she was soliciting funds to build a women's college, her project was derided as "unphilosophical," "impossible," "unnecessary," "unfeminine" and "anti-Christian." She had to overcome an inertia ancient and massive: to conquer a prejudice deep-seated and resentful; to revolutionize a system hard-set and hoary; to incarnate an idea strange and spiritual; but that sinewy form with a bright eye and red head, a big mouth and a heart of gold, for some three years tramped alone streets and lanes and highways, and invaded offices, shops, homes and churches (when rarely permitted to do this). She retired at night to the secret place of the Most High to refresh herself for the next day's toil. But, when on the eighth of November, 1837, with eighty girls gathered around her, she opened the doors of Mount Holyoke, an epoch was recorded; for there had been born the first distinctively women's college in the world.

Of the four hundred and ninety colleges in America, my last investigation showed eighty-two for women and two hundred seventy-six co-educational: and of the fifty-five universities, state and other, all save one are open to women.

Young women, your Alma Mater led the way in North Carolina along the shining trail of Mary Lyon. Meredith has imbibed Mary Lyon's spirit: "My college must be perpetually Christian. Better walk holding the hand of God. You can go further." Meredith has helped to eliminate the idea of sex from culture; so that while high-grade educational institutions for women now abound, there are no more "she colleges," and in education, as in religion, "there is neither male nor female." She has helped to inoculate culture with the spirit of democracy, so that education is no longer an oligarchy of the nobility, the wealthy, gentlemen of the professions and "virgins of the highest birth," but a birthright of mankind.

Thomas Meredith "rejoiced to see this day." I think he saw it and is glad.

Mr. President, faculty and students, all hail! Behold the marvelous growth these thirty years have witnessed. From two hundred and twenty, including school grades, to an enrollment of nearly half a million; from a plant of around $100,000 to one of over $1,300,000; and the end is not yet. A still larger heritage is yours, and must come.

"The stars come nightly in the sky,
The tidal wave into the sea,
So time nor space, nor deep, nor high,
Can keep my own from me."

HONOR ROLL

SECOND SEMESTER, 1928-1929

First Honor

Aldridge, Lillian Frances
Barker, Nell
Barrier, Sophia Nell
Boomhour, Elizabeth Gregory
Bostic, Annie Gertrude
Bostic, Oreon Holloway
Buchanan, Edith
Bumgardner, Mamie Leila
Burns, Mary Moffett
Cassaday, Nettie
Cook, Sarah Helen
Cox, Frances Rowena
Daughtry, Miriam
Davis, Catherine Dunbar
Day, Ethel Kathryn
Eagles, Mattie Lee
Edwards, Mary Louise
Evans, Dorothy
Ferebee, Marjorie
Haywood, Laura Mabel
Hill, Sara Louise
James, Elizabeth
Johnson, Athena Ruth
Johnson, Frances Lucile
Jolley, Evelyn Elizabeth
Jones, Margaret Pearson
Kitchin, Hesta
Lee, Mary Pettigrew
Lindsey, Dorothy Miriam
Makepeace, Kitty
Mason, Marguerite
Miller, Vida Brown
Morse, Blondie
Nolen, Mary Elizabeth
Pate, Mary Frances
Patterson, Maisie
Paul, Glennie
Preslar, Ruth
Sample, Ruth Melville
Scarborough, Frances Elizabeth
Tadlock, Thelma
Tedder, Charlotte
Truesdell, Ruth May
West, Verona
Wheeler, Lillian Timberlake
Williams, Margaret Ruth

Second Honor

Apple, Margaret Elizabeth
Ayscue, Elizabeth
Bennett, Lucy Lee
Bennett, Shellie Isabelle
Blaylock, Gladys Louise
Buie, Mary Black
Craig, Margaret
Deans, Elizabeth Anne
Elliott, Gladys May
Fiske, Marion Charlton
Fleming, Margaret
Greene, Jane
Johnson, Ruby
Kellum, Chloris
McCullen, Nellie Ezzell
Medlin, Martha Virginia
Moore, Nan May
Newton, Sarah Pauline

Parsons, Wendell
Phillips, Ruth Fentress
Sanders, Mabel Elizabeth
Scarborough, Julia Moore
Sherwin, Edith Evelyn
Smith, Mabel Ried
Taylor, Dorothy
Teague, Margaret Duguid

Points

No. of Classes per week	*Points for first honor*	*Points for second honor*
12	27	22
13	29	24
14	31	26
15	33	28
16	35	30
17	37	32
18	40	34

Grades

A, gives 3 points per semester hour of credit
B, gives 2 points per semester hour of credit
C, gives 1 point per semester hour of credit
D, gives 0 point per semester hour of credit
E, gives —1 point per semester hour of credit
F, gives —2 point per semester hour of credit

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QUARTERLY BULLETIN

1929-1930

THE PSYCHOMACHIA OF PRUDENTIUS*

By
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*[A revised portion of a thesis presented to the Faculty of the Graduate School of Cornell University in partial fulfillment of the requirements for the degree of Master of Arts.]

MEREDITH COLLEGE

THE PSYCHOMACHIA OF PRUDENTIUS (348-c410 A.D.)

Translated into English by Mary Louise Porter

FOREWORD

I am very grateful to Professor Clark S. Northup of Cornell University for scholarly aid in connection with the 1921 translation, believed to be the first in English. Indeed the whole undertaking was due to a remark made the previous year by Professor Northup, suggesting that such a translation would be useful, especially as the *Psychomachia* might be a possible source of the Holy Wars in English literature.

I am glad to acknowledge the valuable help given by Lila Stroman in the preparation of that first endeavor, and also to express my indebtedness in a later version to Dr. Donnis Martin of Winthrop College, S. C., for the individual charm of various parts. I have made several other revisions, consulting not only the editions of Obbarius (1845) and of Migne (1847) at Cornell University, but also an edition of the Delphin Classics[1] from the Library of the University of South Carolina.

Mary Louise Porter.

November 27, 1929.
Meredith College, Raleigh, North Carolina.

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[1] The title-page is as follows:

Aurelii Prudentii / Clementis V. C. / Opera omnia / ex editione Parmensi / cum notis et interpretatione / in usum Delphini / Variis lectionibus / Notis varioriorum [sic] / recensu editionum et codicum / et / indice locupletissimo / accurate recensita. / Volumen secundum / T F [monogram] / Londini / Curante et imprimente. A. J. Valpy, A. M. / 1824.

INTRODUCTION

Aurelius Prudentius Clemens, at the age of fifty-seven, prefaced his collected works with a brief autobiography. It seems that he was an aristocrat, Spanish-born and bred. As a student he suffered much at the hands of fierce pedagogues, yet he continued his education till he became a lawyer. In Spain he held a prominent official position under Theodosius, and made at least one journey to Rome to further an urgent personal cause. After reaching middle life he withdrew to a cloister, writing not only polemics to disconcert heretics and pagans but also poems and hymns to strengthen novice Christians. *Apotheosis* is directed against disclaimers of the divinity of Christ, *Hamartigenia* against gnostic dualism,—both works showing inspiration from Tertullian. *Contra Symmachum* consists of two books, the first attacking the pagan gods, the second assailing the petition of Symmachus, who had asked for the restoration of the altar and statue of Victory, cast down by Gratian. *Peristephanon* contains fourteen hymns to martyrs, mostly Spanish. Traces of the influence of Ambrose are evident in the *Cathemerinon liber* (Daily Round), which consists of twelve hymns, six for daily use, five for festivals, and one for every hour of the day. A virile worker was this ex-government official, a mystic but no slacker,—one who could offer the prayer that he might die in the only harness now possible to him:

[1] O yet, e'en yet break off!
    If merit claim no room,
Folly's dull vesture doff,
    And praise thy God, ere strikes the hour of doom.

Sink day to day with chant;
    Sing the Lord's song each night,
Bid teachers false avaunt,
    For the one faith indomitable fight!

[1] Cathemerinon, translated by F. St. J. Thackeray, Translations from Prudentius (London, 1890).

Tread down the idol throng,
Rome's shrines and statues raze!
Martyrs, you claim the song,
Apostles, yours by highest right the praise!

Thus while I write or preach
May my soul pass away,
Soaring with latest speech,
Freed from the fleshly trammels of decay!

The *Psychomachia* may represent the recent victory of Christianity over paganism, under the guise of various combats between the virtues and the vices; as Simcox suggests[1], the allegory may show "the successive stages of the Christian's conflict through life." There are seven main contests in the form of single combat, wherein rustic Faith, rising higher, overpowers Idolatry; shining Chastity smites with a rock (the living Rock, Christ) the right hand of Lust; the defensive armor of tranquil Patience proves so invulnerable that fiery Wrath commits suicide; Pride racing forward on horseback falls into the pit dug by Fraud, and is slain by the avenging sword that Hope quickly hands to Humility. Drunken Luxury appears breathing forth poison, yet sportively hurling violets and rose-leaves from her jeweled chariot, and she so effectively pours goblets of wine over the enemy's lines that they are abjectly ready to serve her; but Moderation, planting the lofty standard of the cross deep in the ground, rebukes, exhorts, entreats, and, thrusting that gleaming cross in front of the spirited steeds, causes them to turn in blind fear and to dash over the precipice. Luxury falls backward out of the chariot and is slain by Moderation, who hurls a stone upon the very mouth of the prostrate temptress. All-conquering Avarice disguises herself as Frugality, deceives the credulous hearts of men, and binds them with firm chains; but Largesse leaps to their aid, having divested herself of all burdens of

[1] George Augustus Simcox. History of Latin Literature. ii. 365. New York. Harper & Brother, 1906.

riches, freely giving them to the poor. The mighty Virtue soon strangles the monster, who knows not how to wrestle with one who despises gold. Believing the battle over, the victorious hosts rejoice and hasten back to the camp. At the very gate, however, Concord is pricked with a dagger in the hand of Discord-Heresy who had disguised herself as a Virtue. Faith pierces with her javelin the tongue of the specious blasphemer, and Concord bids the cohorts beware of internal divisions. Finally all unite in completing the building of the temple of God wherein Wisdom resides and rules.

Technically considered, the *Psychomachia* consists of a Preface of sixty-eight lines of iambic trimeter, followed by nine hundred fifteen lines of dactylic hexameter. Though these verses show no evidence of genius, yet, according to Aimé Puech[1], the *Psychomachia* is really noteworthy:

. . . *c'était la première production d'un nouveau genre, la poésie allégorique.* . . . *Lors de la Renaissance carolingienne, les poèmes de Prudence furent dans les mains de tous les poètes, et* . . . *on peut dire que c'est encore la Psychomachie que la plupart d'entre eux connaissent le mieux.*[2]

Another witness to the popularity of the poem is found in *La Cathédrale* by Huysmans.[3] In describing the north facade of the cathedral of Chartres he mentions that in the side bay at the left, between the groups of Wise and Foolish Virgins and of the twelve Queens who embody the fruits of the Spirit, there is one group that represents the Psychomachia or the combat of the virtues and the vices.

Moreover, further evidence of the influence of the *Psychomachia* seems apparent on the reverse of the Benedictine medal, which has in the centre a cross:

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[1] Aime Puech. Prudence. Pages 238 and 254. Paris, 1888.

[2] . . . it was the first production of a new genus, allegorical poetry . . . at the time of the Carlovingian Renaissance the poems of Prudentius were in the hands of all the poets, and . . . one may say that it is the Psychomachia again that the greater part of them knew best.

[3] Joris-Karl Huysmans. La Cathedrale. Page 327. Paris, 1898.

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and to the right and to the left respectively, arranged and in semi-circular form:

V R S N S M V
S M Q L I V B.

The Catholic Encyclopedia (1912) explains the initials as follows:

Crux Sacra Sit Mihi Lux.
Non Draco Sit Mihi Dux.
Vade Retro, Satana, Nunquam Suade Mihi Vana.
Sunt Mala quæ Libas; Ipse Venena Bibas.

May the sacred cross be my light.
May the Demon not be my leader.
Get thee behind me, Satan, never recommend to me vain things.
Evil are the things thou pourest out; drink thou thyself thy poisons.

These verses may be compared with those lines in the *Psychomachia* that relate the conflict between Luxury and Moderation. When, as already mentioned, Luxury in her glittering chariot has with irresistible wiles won over to her side the battle-line of the Virtues, it is with the lofty standard of the cross that Moderation stops the fierce steeds; it is by hurling a large flint stone from the cliff that she smites the mouth of the fallen Luxury, so that her torn throat is filled with clots of blood. Then Moderation orders: "Drink now your own blood after your many cups."

Compare with the Benedictine medal: the sacred cross is the light to victory,—terrifying Luxury's steeds by its gleaming; the enemy leader, Luxury, is surely a sufficient representative of the devil; there is no spoken *Vade retro,* but when the steeds turn to headlong flight, Luxury falls out backward into the dust; she certainly persuades men to vanities; evil are the things she pours forth; and finally she is compelled to drink the poison of her own blood.

A rather vague resemblance in the work of the great Bishop of Hippo, a contemporary of Prudentius, is mentioned by G. A. Simcox in his *History of Latin Literature.* There it is stated that the *Psychomachia* "contains a curious parallel, pointed out by Ebert, to the nineteenth book of St. Augustin's *City of God,* which, if the ordinary chronology of St. Augustin's works is to be trusted, would imply that Prudentius, when a good deal over seventy, had read and imitated the last instalment of the great theological work of the day, or else that Prudentius, who generally imitates Christian prose writers, for once in the way found a prose writer to imitate him without quoting him."

Since the vices are not distinguished by name in Chapter IV of the nineteenth Book of the *City of God,* where occur most of the resemblances, and since Simcox did not quote any parallels, certain passages referring to the only virtues mentioned in the above chapter are herewith given:[1]

"In fine, virtue itself, . . . what is its occupation save to wage perpetual war with vices,—not those that are outside us, but within, . . . a war that is waged especially by that virtue . . . temperance . . . which bridles carnal lusts, and prevents them from winning the consent of the spirit to wicked deeds? . . . What shall I say of that virtue which is called prudence? Is not all its vigilance spent in the discernment of good from evil things . . . ? . . . And justice . . . ,—does not this virtue demonstrate that it is as yet

[1] Using the translation in Schaff's Nicene and Post-Nicene Fathers.

rather laboring towards its end than resting in its finished work? . . . Then that virtue which goes by the name of fortitude is the plainest proof of the ills of life, for it is these ills which it is compelled to bear patiently."

Considering that Simcox himself says that Prudentius "published his collected works in 405, when he was fifty-seven," and considering also that Marcus Dods, in the preface to his translation of the *City of God*[1] states that the work was begun in 413 and completed in 426, it is probable that the one who "imitates,"—and, after all, the resemblance is not very striking,—must be Augustine. Yet considering the cost of manuscripts and the difficulty of communication in those early days there seems more likelihood that each author worked independently, having certainly as a common inspiration the spiritual warfare repeatedly emphasized in the Pauline Epistles.

[1] Schaff's Nicene and Post-Nicene Fathers. Vol. II.

THE PSYCHOMACHIA

Preface

Abram, an old man faithful in the primitive way of believing, late in life the father of a blessed offspring, whose name has been increased by an added syllable: called Abram by his parent, Abraham by God. He offered up the treasure of his old age as a victim, showing that whoever wishes to make an offering before the altar must offer gladly to the God in whom he believes that thing dearest to his heart, that thing which is the most sacred, the most precious.

He advised us to fight with the godless nations, and he, the counselor, gave us his example: one does not bring forth legitimate offspring pleasing to God and of which Virtue is the mother, until the warlike spirit has conquered with much destruction the vices of a heart in bondage.

Peradventure the savage kings took Lot prisoner as he delayed near the guilty cities of Sodom and Gomorrah, which the foreigner powerful in the honor of his uncle's glory favored.

Abram, aroused by sinister tidings, heard that his kinsman had been captured by the chance of war, to serve in the harsh chains of the barbarians. He armed three hundred and thrice six slaves born in his house in order to fall upon the rear of the moving enemy, whom the rich booty and the noble triumph held impeded by the captured abundance. Nay, even he himself unsheathes his sword, and, filled with God's power, drives back the haughty kings,—fugitives weighed down by the mass of plunder,—tramples upon the wounded, breaks the chains and liberates the pillage—the gold, the maidens, the little children, the necklaces, the herds of horses, equipment, clothing, heifers. Lot himself, unshackled from the broken fetters, sets free the necks chafed by the chain-links.[1]

[1] In the shape of a berry.

Abram, the disperser of the enemy's triumph, returns illustrious with the recovered offspring of his kinsman, lest the hostile power of the worst of princes might hold the stock of the faithful blood.

Moreover this man recently returned from so great a slaughter is presented with heavenly food by the priest,—the priest of God, and likewise a very powerful king whose secret origin from a source that cannot be related betrays no author of himself: Melchisedech, whose lineage and whose forefathers are known only to God.

Soon the triform Trinity of the angels visits the tents of the aged host, and now Sara, an aged mother, fertile in the shrivelled womb, is amazed at the gift of youth, rejoicing in an heir and repentant for her loud laughter.

This is the line marking out the figure which our life, if rightly lived, sculptures: We must be watchful in regard to the weapons of the faithful breasts,—and every portion of our body, which if captured would be a slave to vile lust, must be freed by the powers collected within us.[1] We are abundantly rich in servants, if from the mystic figure we have learned what three hundred, twice nine being added, would avail.[2]

Soon Christ Himself, who is the true priest, of parentage lofty[3] and beyond description, offering food to the blessed victors, will enter the humble house of the lowly of heart, showing the honor of the Trinity to the host. Thereupon he will make the soul, (Sarah) virtuously joined in the embraces of the spirit (Abraham), having been for a long time lacking in progeny, fertile from lasting seed: then the late child-birth, possessing the endowment, will fill the home with an heir worthy of the father.

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[1] Domi—(Migne, Gloss.) in te: domus nostra est mens nostra.

[2] (Migne and Valpy) these numbers refer to the three hundred eighteen members of the Nicene Council, which confirmed the faith, and destroyed all heresies.

[3] (Migne) only begotten.

Psychomachia

O Christ, always compassionate of the heavy trials of men, Thou who art glorious because of Thy Father's goodness and Thine own, but it is one, for we honor one God of triune name, and nevertheless not sole, since Thou art God coming forth from the Father, O Christ. Make known, O our King, with what forces the mind armed may be able to drive sin from our inmost heart. How often, the senses being perturbed, sedition arises within, and the strife of diseases harasses the spirit. (Make known) then what guard in defense of our liberty, or what line of battle with stronger hand, may oppose the vices mingled within the breast. For indeed, good Leader, Thou hast not exposed to devastating vices Christians who are destitute of great virtues and lacking in courage. Thou Thyself dost order the health-bringing forces to fight in the besieged body. Thou Thyself armest character with excellent qualities, with which it, powerful in attacking the vain thoughts of the heart, may fight for Thee and conquer for Thee. A plan of conquering is at hand, if it may be allowed to note near at hand the very forms of the virtues and the monsters struggling against them with hostile might.

Faith Overpowers Idolatry

First Faith ready to fight seeks the field, in the doubtful issue of war, in rustic garb, unequipped, bare-shouldered, bare-armed, hair streaming. For in her sudden desire for glory and eagerness for new battles she does not remember the dart nor to be girt with a shield, but confident with strong heart and with limbs uncovered she challenges the dangers of this mad war which she must overcome.

Behold, first Idolatry, gathering her forces, dares to strike the challenger, Faith. The latter rising higher lays low the enemy's head and the temples adorned with phalerae[1] and

[1] Metal ornaments worn as a military decoration.

fillets, and she tramples into the ground the mouth sated with the blood of victims, and treads upon the eyes forced out in death,—and the broken communications of the closed throat choke the malignant spirit, and long sighs harass the difficult death.

The victorious legion rejoices, which collected from a thousand martyrs Queen Faith had aroused against the enemy. Then in behalf of the glory gained she crowns with flowers her brave comrades and commands them to dress in glistening purple.

Chastity Subdues Lust

After that, on the grassy field the Virgin Chastity shines forth in resplendent armor, ready to attack. The Sodomite Lust, equipped with the ancestral torches, attacks her, and bears the pitch pine of burning sulphur against the battleline and assaults the modest eyes with flames, and attempts to suffocate them with foul smoke. But the unperturbed Virgin smites with a rock the right hand of the blazing Fury and the fiery weapons of the abominable she-wolf, and shakes off and repels the torches from the sacred countenance. Then with sword thrust through she transfixes the throat of the disarmed harlot. The latter vomits forth thick, hot exhalations with her foul blood; her sordid breath exhaling thence pollutes the surrounding air.

"She is hit!" exclaims the victorious queen; "this will be thy final end; always shalt thou lie prostrate; no longer shalt thou dare to scatter thy deadly flames against God's servants and handmaidens, whose inner being glows from the sole torch of the spotless Christ. O harasser of men, hast thou been able, renewing thy strength, to grow warm again, with the breath of life extinguished? After the headless trunk of Holofernes bathed with the blood of lust the drenched Assyrian bedchamber, and Judith spurned the jeweled couch of the adulterous leader and curbed his unclean frenzy with a sword, the woman (came) bringing back from the enemy the notorious

trophy, with no trembling hand, O my daring avenger from Heaven. But perhaps this matron was not brave enough, who, fighting as yet under the shadow of the law, adumbrates our own times, in which the true virtue has flowed into our earthly bodies destined to sever a powerful head by means of feeble helpers. After a chaste virgin's bearing a child, now, behold, does there remain to you any divine right? After the virgin's bearing a child, by reason of which the pristine birth has disregarded the natural constitution of the human body, and the exalted power begot the new flesh, and the unmarried woman has conceived Christ the Lord, man of a mortal mother but Deity with His Father. Thence all flesh is now divine, which conceives Him, and assumes the character of a partner with God by covenant. Forsooth the Word made flesh did not cease to be what it had been, while it joined the use of the flesh, with majesty, indeed not degenerating through the use of the flesh, but raising the wretched to nobler things. He remains what He always was, beginning to be what He was not: We are not what we were, having increased by being born into something better. He joins His Divinity to me and He remains God Himself. And God does not diminish His gifts according to ours, but while He bestows His gifts upon us He carries us ourselves up to the divine gifts. These are the gifts,—that thou liest conquered, filthy Lust, nor since the time of Mary art thou able to violate my oaths. Thou the leader to the way of death, thou the door of ruin, polluting the bodies, thou plungest the souls into Tartarus. Hide thy head now, in the gloomy abyss of destruction, thou cold dead Pest. Fall, O harlot, seek the shades, be thou hidden in Avernus, be thou thrust down into the shadowy depths of night. May the fiery shoals draw thee under, may the black streams and the sulphurous whirlpool whirl thee through the resounding pools! No longer mayest thou, the greatest of the Furies, tempt Christians, so that their bodies may be kept pure for their King."

Having spoken these words, and rejoicing in the death of slain Lust, Chastity cleansed in the waves of Jordan the stained sword, to which the corrupted blood adhered and defiled the gleaming sword with red gore from the wound. Therefore the experienced Victrix purifies the victorious sword-edge with a river-bath, washing away the stain of the enemy throat with Christian baptism. No longer is she content to sheathe the purged sword in the scabbard; so, lest hidden rust may dim the purified brightness with rough filth, she consecrates it at the altar in the Catholic temple of the divine Fountain-head, where it gleams resplendent, in the eternal light.

Patience Resists Wrath

Behold, modest Patience was standing with serious countenance, unmoved amid the battle-lines and the varied conflicts, and was watching with fixed eyes the wounds and the hearts transfixed with darts,—and remained tranquil.

From a distance swollen Wrath glowing with foaming mouth and rolling her bloody eyes suffused with poison, with weapon and with words challenges her as one taking no part in the war, and, impatient of delay, attacks her with her pike and chides her with words, shaking the shaggy plumes on her helmeted crown.

"See there, for thee," she asserts, "free spectatrix of our battle, receive this deadly sword in your tranquil breast, and do not grieve because it is shameful for you to groan because of pain."

Thus she speaks, and the hissing spear follows her insults, having been brandished in the light breezes, and unswerving, is borne below the stomach itself and with unerring thrust is dashed against it. But the spear springs back, having been shaken off by the hard rebounding of the leathern cuirass. For provident Virtue had put on over her shoulders a cuirass triple-twilled with overlapping iron rings, and had connected the

scaly layers of iron by twisted sinews on every side. Thereupon Patience remains quiet, strong against all the clouds of darts, and holding out, impenetrable. Nor is she affected by the javelin of the monster,—frenzied beyond all bound,—awaiting Wrath without delay about to perish from her own forces. In truth after the savage warrior maid through being angry had expended her unconquered strength, and, irritated, had exhausted with a cloud of darts the useless right arm, when the swift arrows had fallen in rapid flight, and the spear-shafts lay broken through unprofitable hurlings, the wicked hand turns to the sword-hilt, and, striving for a blow, the flashing sword is raised aloft on the right, and having been brandished, strikes the middle of the brain. But the bronze helmet fashioned of melted metal, having been struck, gives back a ringing sound, and unyielding, blunts the rebounding sharp edge, the stubborn metal also breaks the sword dashed upon it while not knowing how to yield, receives the futile assaults and safely makes resistance to the blow.

Wrath, when she saw the fragments of the broken sword, and that the sword had broken with a crash into minute parts widely severed, already with her hand holding fast the hilt without the weight of the blade, bereft of mind, she throws away the unfortunate ivory and the perfidious tokens of her shameful beauty, and she spurns afar the sad reminders, and she, raging, is enflamed to her destruction. And one missile from many which she had scattered in vain she appropriates from the dust of the field to perverted uses,—she thrusts the polished wood into the ground, and she pierces herself with the upturned point and transfixes her lung with a fierce wound.

Patience, standing over her, says, "We have conquered a vainglorious Vice with wonted courage, without any hazard of bloodshed or of life. Our law makes use of this kind of warfare, by enduring, to destroy the Furies and all the warfare of the wicked, and to annihilate the furious forces. Fiery Wrath her-

self is an insane enemy to herself, and by raging commits suicide and perishes by her own darts."

Having said these things, she cuts her way through the middle cohorts with impunity, accompanied by a celebrated man; for her neighbor Job had remained with the unconquered leader during the fierce battles, stern of brow hitherto and gasping on account of his many sores: but now at length smiling with harsh countenance at the healed ulcers and counting over in the number of his scars the thousands of battles won by sweat, his rewards, and the enemy's disgrace. At length the goddess tells him to rest from all strife of arms, and to double from the captured spoils all that he had lost, and to bring back possessions which would endure. She herself breaks through the troops of the legions and the assembled bands, advancing unhurt through the wound-bringing showers (of darts). One companion is associated with all the virtues, and strong Patience unites her aid; no Virtue enters upon a dangerous effort without that virtue, and she is destitute whom Patience does not establish.

Humility Beheads Pride

By chance swollen Pride was flying to and fro through the vast throngs on an unbridled horse which she had girt with a lion's skin, and had adorned the powerful shoulders with the shaggy hair in order that resting on the wild beast's mane she might advance more boastfully, looking down upon the battle-lines with swelling arrogance. She had piled up her hair twisted into a tower-like head-dress so that the added mass might increase the heaped-up locks and that the high forehead might bear a lofty crest. The linen palla flowing from her shoulders was gathered together at the bosom, fastening in a well-turned knot at the breast. The border of the thin veil flowing from the top of her head receives the breezes that blow upon her swelling garments. No less does the horse take pride

in restless fierceness, his lips impatient of being bridled with the drenched curb. Foaming he turns his back hither and thither, the liberty of flight having been refused, and he grows restless beneath the pressure of the reins. The bombastic virago showing herself in this garb overtops both battle-lines and turns about her horse adorned with the phalerae, and looking toward the opposing wedge (of the battle-line) she threatens with voice and countenance the line which with few soldiers and inadequate weapons Humility had gathered together for battle; a queen indeed is she,—but lacking in foreign aid, she had not been sufficiently confident in her own equipment. She had joined to herself her colleague Hope, whose wealth has sprung and been produced from the earth, a rich kingdom.

Then after raging Pride sees Humility equipped with worthless weapons, without ostentation, she pours forth her voice:

"Are you not ashamed, O wretched creatures, to attack renowned leaders with plebeian soldiery, and with the sword to attack a race distinguished with honors, a race for which warlike valor brought forth ancient riches and gave for its empire the hills fertile with grass? Now does a mere upstart, if it is lawful, endeavor to drive out the ancient kings. Behold, these who wish us to surrender to them as booty our sceptres into their right hands; behold these who strive to plough up our cultivated fields and to lay waste with a foreign plow the fields taken possession of by our hand, and to draw out the hardy inhabitants by war. Forsooth, O ridiculous mob! In the natal hour we seize upon the whole being and the limbs warm from the mother, and we infuse strength and power through the members of the newborn nursling, and we have dominion over everything in the youthful bones. What place then was given to you in our habitation, when at the same time with our hereditary empires there were growing these kingdoms with equal strength? For we and the house (man) were born under one light, and as masters we grew old with equal years. Whence the new creature advancing beyond the narrow limits

of Paradise fled into the spacious world, and venerable Adam put on a dress of skin; naked he would still be had he not followed our precepts. Why, pray, does this base enemy from unknown shores now spring up importunate, sluggish, unfortunate, degenerate, insane, who, hitherto an exile, too late arrogates to herself rights? Forsooth paltry things are believed of idle Fame, who orders the wretched to choose the hope of advantage about to come in the future, perchance, in order that easy consolations may flatter pleasant Sloth in lazy meditation about affairs. Why may not inert Hope wheedle those beginners whom in this arena Bellona does not arouse with her harsh trumpet and why may not luke-warm Valor make unwarlike souls effeminate? Or then is the frigid heart of Chastity useful in war or is the delicate labor of Piety carried on laboriously in arms? How shameful it is, O War and participating Valor, to withstand such a battle-line, and to harass triflers, and to bring our right wing into contact with maidenly choral-dancers, with whom always is ever-ready Justice and poor Honesty, dry Moderation, white-faced Fasting, Modesty scarcely stained with thin blood, frank Simplicity without a shield and exposing herself to every wound, and Humility prostrate on the ground and not free herself to judge. Humility whom, how degenerate, Anxiety brings forth. I shall bring it to pass that this impotent band be ground underfoot after the fashion of stubble, for indeed we do not deign to break through with formidable weapons, and to stain our sword with cold blood and pollute our soldiers with a perishable triumph."

Shouting such words she urges on the swift-hoofed steed with spurs, and with reins loose she dashes madly on, desiring to strike the humble foe to the ground with the shock of the horse's projecting shield and to trample the defeated (Virtue) underfoot as rubbish.

But the headlong rider falls into a pit which skillful Fraud by chance had secretly excavated, cutting through the surface. Fraud, one of the Vices and the plagues deserving to be exe-

crated, a crafty worker in beguiling, knowing beforehand of the war, had broken the level ground with artful ditches, concealing them from the enemy faction, so that the ditch would catch the rushing troops and would engulf the overwhelmed battle-line. But in order that the cautious line of battle might not see the treacherous pit, Fraud had woven a covering border with twigs and had made the spot above look as if it had been covered with cut turf or grass.

But the humble queen remained ignorant in the place farthest distant, neither had she yet come to the secret place of treachery nor had she foreseen the hidden trick of the malignant pit. That rider, (Pride), while she is borne on in headlong course falls into this pit, and suddenly reveals the hidden treachery. Headlong, she is entangled by the neck of the falling horse, and is rolled between the legs, crushed under the pressure of the horse's breast.

But Virtue of quiet moderation, as she sees the snare exposed through the death of the prostrate monster, scarcely quickens her step; she raises her face a little and moderates her joy with courteous countenance. The faithful comrade Hope rushes up to hesitating Humility and reaches to her the avenging sword and rouses her passion for glory. The latter drags out the blood-stained enemy by gathering in her hand the hair, and stretches the head back with the left hand drawn back. Then she snatches up the orator's averted head which had been cut off from the neck, and holds it up by the dripping hair.

Hope addresses the dead Vice with pious words:

"Cease to speak grandly. God shatters all pride; the mighty are shattered, the boastful are crushed, those puffed up with pride are struck to the ground. Learn to avoid the pitfall before your feet, learn to renounce pride, you whoever you be who threatens loftily. The well-known precept of our Christ is greatly esteemed, — that the humble shall climb to lofty heights and the proud be humiliated. We have seen that Goliath

dreadful in frame and courage perished through a weak hand,—for a boy's right hand hurled against him a stone with the hissing of the bowstring, and pierced and penetrated his brow with a gaping wound. While he, threatening, tense, boastful, truculent, bitter, swells unconquered; and while he rages formidably, having experienced what sports small boys can play, he, the truculent warrior, fell a victim to youthful years. Then that boy following me, in the early down of valor, he lifted his expanding soul upward to my kingdom, because a sure home is preserved for me at the feet of the Almighty God. And victors, when the stain of their guilt has been washed away, betake themselves to me as I summon them aloft."

She spoke, and brushing the air with golden wings, the maiden rises to Heaven. The Virtues admire her as she goes, and lift their souls to prayer, wishing to go with her, did not earthly wars delay them as generals. They fight with the Vices and they preserve themselves for their own rewards.

Moderation Destroys Luxury

The enemy, Luxury, had come from the western bounds of the earth, long since lavish of her ruined reputation, with anointed locks, wandering eyes, languid utterance,—abandoned to pleasure,—the purpose of whose life is pleasure, to enervate her weak spirit, wantonly to imbibe seductive vices to relax and destroy the senses. And then, enervated, she was belching up the night-long feast: because at dawn by chance lying beside the viands she had heard the hoarse trumpets, and then leaving the warm cups, with step that slipped in the wine and the balsam, drunken, she was advancing to this war, trampling on flowers. She did not go on foot, but riding in a charming chariot, she captured the wounded hearts of admiring men. O new method of fighting! Not the winged reed speeds from the bow, nor the hissing lance flashes from the twisted thumb, nor does the right hand threaten with the javelin, but sportively

she hurls violets and fights with rose-leaves, and pours the goblets over the enemy's lines. When the Virtues have been charmed she breathes the tender poison through their weakened frames. The evil-smelling odor overcomes the faces and the hearts and the weapons, and she soothes their iron muscles, depriving them of their strength. They cast away their courage, as if conquered, and dazed, they lay down their javelins basely, alas! with languid hands, while they wonder at the chariot flashing with the varied light of gems and the reins rustling with gold-leaf, and with fixed stares they gape at the axle of solid gold of precious weight, and the row of spokes gleaming with silver, which the rim of the wheel embraces with orb of pale amber. And at length the whole line, turning their standards, of their own accord, treacherously crossed over in love of surrender, wishing to serve Luxury, and to endure the rule of this abandoned mistress, and to be held by the loose law of the dives.

Then that brave Virtue, Moderation, groaned at such a dreadful crime, that her comrades were withdrawing from the right wing, and this once unconquered band was perishing without bloodshed. The lofty standard of the cross which the good leader had borne in the first line she planted with point fixed in the ground, and she revives the fickle wing with biting words, goading their minds now by abuse and now by mingled prayer:

"What madness drives your foolish, beclouded minds? whither are you rushing? to whom are you surrendering? and finally what bonds, for shame, is it you desire to bear on your warrior arms? The lilies gleaming in the yellow garlands and the wreaths gay with dusky flowers? to such bonds as these does it please you to surrender your hands accustomed to war? and with these knots that your stiff arms be bound, so that the golden turban with its yellow binding confining your manly locks drinks in the nard oil poured upon it, after the sign made upon your brow with the oil, that sign through which royal anointment is given, an everlasting baptism? So that your

languid steps sweep the ground with trailing robe, and silken garments float about your enervated limbs; after the immortal tunic which kindly Faith wove with skillful hand, giving an impenetrable covering to the purified hearts, to which she herself gave a rebirth;—thence to nightly banquets where the huge mixing-bowl spews forth the foaming ruin of the liquid Falernian, to the table with its dripping ladles, where the couches moist with wine and the carvings are bedewed with the ancient liquid. Then has the thirst of the desert passed from your minds, has that fountain given from the rock to our fathers, the fountain which the mystic rod enticed forth leaping from the summit of the sundered rock? Did that food of the angels fall first upon the tents of your ancestors which now from the body of Christ this western people, more blessed by a later age, consumes? Now you, filled with such feasts, are dragged recklessly by vile intoxication to the dripping brothel of Luxury: and men whom neither violent Anger nor Idolatry had forced to yield in war this drunken dancing girl has bent to her purpose.

Stop, I beg you, being mindful of yourselves and mindful also of Christ. It is fitting that you should remember what your race is, what your glory is, who your God and King, and who your Master. You, the noble seed of Judah, going back even to the mother of God, through whom God Himself was man, have come from a long line of princes. Let the very great renown of David, trained in the continuous tasks of war, arouse your noble minds. And let Samuel arouse you, who forbids the touching of the spoils from the rich enemy, and does not permit the uncircumcised king who has been conquered to live, lest the surviving victim call the calm victor to renewed wars. He (Samuel) thinks it a crime to spare a captive tyrant: but you, on the other hand, wish to be conquered and to succumb.

Repent, I beg you, if any reverence for the great Divinity moves you,—repent that you have wished to follow this sweet evil in wicked betrayal; if you repent, your sin does no harm.

Jonathan repented that he broke the sober fast of the kingdom with the sweet honeycomb and the flower of the honey wrongly tasted while the sweet pleasure delights the youth, and broke the sacred oaths of the kingdom. But because he repented, that is not deplorable, and the cruel sentence did not stain his father's axes.

Lo, I, Moderation, if you prepare to unite with me, will show the way to all the virtues, in order that ill-counseling Luxury thronged with many a follower may receive punishment with her legion at the hands of Christ the Judge."

Thus having spoken she holds forth the cross of the Lord in front of the spirited steeds, stretching forth the venerable wood towards the four-horse team. As the fierce steeds trembled at this, gleaming with outstretched arms and lofty brow, in blind fear they turn to headlong flight over the precipice. The charioteer with reins tightened in vain is borne along falling backward, and her dripping locks are defiled in the dust. Then the turning of the wheels involves the mistress shaken out, for she falls headlong beneath the axle and stops the chariot, with mangled brake.

Moderation gives her a deadly wound as she lies there, hurling a large flint stone from a part of the cliff. Since chance presented this missile to the standard-bearer, who bore no javelins in her hand, but the insignia of war, chance drove the rock so that it smote the mouth in the midst of her face, and it mixed the lips with the hollow palate. The teeth were loosened inward and her mutilated tongue fills her torn throat with clots of blood. From this unaccustomed food the throat is aggravated, and devouring the dissolved bones vomits up again the bits it has drunk.

"Drink now your own blood after your many cups," says the Virgin, with a smile. "Let this be your sad food in place of the too sweet ones of your past life. The taste of bitter death and the last flavor with its dreadful draught embitters the wanton pleasures of life."

After the slaughter of the leader the dispersed braggart line flees in trembling fear. Jest and Petulance first throw away their cymbals, for with such weapons they played at war, planning wounds with the resounding clapper. And Love fleeing turns his back, and he himself, pale with fear, leaves behind him the weapons smeared with poison, and the bow falling from his shoulder, and the falling quiver. Ostentatious Pomp of empty splendor is stripped of her vain robe, the garlands of Elegance are torn away, and the gold from her neck and head is taken away, and harsh Discord clatters the gems, nor does it irk Pleasure to go through the sharp brambles with bruised feet, since a greater power compels her to endure bitter flight. The fear of danger hardens very much the tender soles of her feet towards the torturing path. Wheresoever the fleeing one directs her course with frightened feet the things condemned lie: hairpins, ribbons, fillets, a brooch, a small veil, a chaplet, a diadem, a necklace. Moderation restrains herself from these prizes, and so does every one of her soldiers, and with chaste feet she tramples upon these reprobate stumbling-blocks, nor does she with conniving forehead turn her stern eyes to the joys of these prizes.

Largesse Conquers Avarice

Avarice now makes her appearance, seeming to have gathered upon her capacious bosom with crooked hand whatever attractive thing Luxury had abandoned, in excellent jest gaping over them with her wide mouth, and gathering up the fragments of transitory gold among little heaps of sand. Nor does it satisfy her to fill her ample bosom; it pleases her to stuff the filthy plunder into her purses and to distend with the stolen things the heavy money-bags, which she covers with her left hand concealing them and veils with a covering of the left side, for quickly she snatches up the plunder with her right hand and she busies her brazen claws with the spoils. Care, Hunger,

Fear, Anxiety, Perjury, Pallor, Intrigue, Craft, Falsehood, Insomnia, Baseness, various Furies are borne along as companions of the monster. None the less in the meanwhile after the manner of rabid wolves the Crimes leap round in the whole field, nourished by the dark milk of their mother Avarice. If a companion-in-arms sees a brother's helmet shining with yellow gems he does not fear to use a sword and to strike off the head of his companion with its edge, with the purpose of taking the jewels from his brother's head. If perchance a son sees the dead body of his father who has perished by the fate of war, he delights in taking the girdle gleaming with its studs and the bloody spoils. Civil Strife plunders its kindred as a prize, nor does the insatiable greed spare its own children, and it impiously robs its children of fame. Avarice, the conqueror of the world, destroying a hundred thousand men by various wounds, produced in the world such destruction among the people. One she permits to wander around blind, as it were in the darkness of night, by taking away the light and digging out his eyes, and to encounter many stumbling-blocks in his path, and not to attempt a danger in his way with a staff. Furthermore she takes another and deceives him as he looks, showing something attractive, which, while he seeks it, is pierced through with a sharp weapon, and he, off his guard, wounded, breathes with the weapon piercing to the very depths of his heart. Hurrying them on she drives many to the open fire, nor does she permit them to shun the hearths on which the gold is seething, which the greedy on-looker doomed to burn equally aims at. She snatches up the whole race of mankind, and she takes possession of all mortals by destroying them, nor is there any Vice in the world more violent, which involves the race of people on the earth in such slaughter and condemns them to hell. If it is worthy of belief, she dared with her own hand to tempt the very priests of God, who perchance as champions were carrying on for glory in the first line of battle, and were filling the trumpets with the great applause of valor, and chance

would have dyed the sword with innocent blood, if all-powerful Reason, at the same time always the faithful companion of the tribe of Levi, had not opposed her shield and had protected her distinguished foster-sons from the onslaught of the dark enemy. They stand protected by the assistance of Reason, they stand immune from every blast, and their hearts are brave. The spear of Avarice grazing a few, barely wounds them on the surface of the skin with a slight wound. The wicked one stands amazed that her darts of destruction are repelled far from the spotless throats of the heroes. She sighs, and raging she begins with these frenzied words:

"Alas, we slow ones are conquered, nor does our potency present its usual strength, the savage violence of doing harm languishes, which was wont to break all the hearts of mankind with its invincible strength everywhere, for neither has an iron nature formed any man so that his strength would resist bronze or would be impenetrable to our gold. We have given over all talent to destruction,—gentle hearts, rough hearts, harsh hearts, learned hearts, unlearned as well, dull and wise hearts; also pure and impure hearts have lain open to my right hand. I alone therefore have carried off what the Styx has hidden in its greedy depths. To us the very rich regions of Tartarus owe the people whom they hold; what the ages roll forth is ours; what the world throws into confusion as mad transactions is ours. How does it happen, then, that mighty glory abandons all-powerful strength, and fortune smiles at broken shoulders? The yellow appearance of glittering money is despised by Christians; silver plate is base, and all treasure becomes paltry in their sight because of the low esteem in which they hold it. What does this learned squeamishness wish for itself? have we not achieved a triumph over Iscariot? that great one of the disciples and comrade of God, while in the covenant of food he betrays the One by no means ignorant, and joins his right hand in the dish, he falls upon our weapon because of his flaming greed, and having bought an infamous field with the

blood of his Divine Friend, is destined to pay the penalty for the plot of ground by being strangled. Jericho also had seen in the midst of her own ruins how great our hand could be when Achan though a victor fell. Distinguished in the devastation and arrogant through the overthrow of the walls he succumbed to the gold captured from the conquered enemy, while gathering up from the forbidden ashes the accursed thing marked by him, insatiable he takes to himself the spoils of the ruins doomed to destruction. Nor did his noble tribe benefit him, nor did Judah, founder of the ancient race, ever noble through his descendant Christ, and a patriarch blessed in such a scion. To whomever this example of the tribe is pleasing, to them also let the form of his doom be satisfactory. Grant that there be also the same punishment to those who are of the same kind. Why do I, unequal in the contests of war, delay to deceive by some trick the people of Judah or the descendants of the great high priest (for Aaron is reputed to be the highest)? It makes no difference, the victory may happen by force of arms or by stratagems."

She ceased to speak, and stripped off her cruel external form and her terrible armor, and she transformed herself to an honorable person. She becomes a Virtue in her form, austere in countenance and garb, whom they speak of as Frugality, to whom to live sparingly is the desire of her heart, and to watch over her own; as though she would seize nothing greedily, (Avarice), as if watchful, deserved the praise of her counterfeited character. Lying Bellona dresses herself up in an appearance of this kind, that she may not be considered a greedy pest but a frugal Virtue, and she conceals her snaky locks with the soft covering of piety, in order that a white garment *(palla)* may disguise her hidden frenzy; and keeping secret her dreadful fury, because she was born for robbery, thievery and concealing greedily, she makes an ostentatious display under the sweet name of Care-for-children.

Mocking at such things she cruelly deceives the credulous hearts of men by her representations. They follow the deadly monster, and while they believe her a creature of virtue, the leader, impious Fury, easily binds them with their consent and with firm chains. The battle-line of the Virtues began to waver on account of the deception of the two-fold monstrosity, the leaders being astonished and the ranks thrown into confusion, not knowing what it (the line) might believe friendly in the creature or what hostile. Death, fickle and double-faced, anoints the uncertain eyes (which are) under the power of the dubious likeness. Then suddenly into the midst of the field, gnashing her teeth, leaps Largesse to the aid of her friends, and takes up the fight, though last in the grade on the field of war, but the only one destined to impose her strength upon the battle, so that no longer the sad state of affairs may persist. She had cast down every weight from her shoulders, and stripped of all her garments she was proceeding for the fight, and had lightened herself of many a burden, once weighed down with riches and with burdensome money, free now by pitying the poor whom with compassion she liberally fostered, generously pouring out her ancestral wealth. Already she looked upon her empty chests with enriched faith, counting up her eternal capital with the interest gained.

Avarice shuddered at the thunderbolt of the unconquered Virtue, and, not master of her mind, stopped with her senses stupefied, sure of death; for what method of guile may there be left in order that the very one who contemns the world, should, overcome by worldly enticements, again entangle herself with the gold she has despised?

Brave Virtue rushes upon that trembling one with the strong girdling of her arms, and strangling her, she breaks her bloodless neck; the chains of her arms fastened together are bound under her chin, and, the jaws being confined, squeeze out her life,—which being destroyed with no wound, palpitates, and,

with access of breath being cut off, she suffers death shut up in the prison of her veins. The former, threatening the struggling Avarice with her knees and heels, pierces her ribs, and out of breath invades her abdomen. Soon she tears away the spoils from the lifeless body,—the heavy pieces of rough gold, material not yet refined in the furnace, the pouches half-eaten by numerous worms,—and the conqueror scattered the coins green from rust collected on them left there for a long time, and she gives them to the needy and rewards the poor with the captured gift. Then with exulting face, looking around at the circle gathered about her, she quickly exclaims in the midst of the innumerable host:

"Discontinue the battle, ye just, and lay aside your arms; the cause of such evil lies dead; with the greed-of-gain dying, the holy may rest. The greatest rest is to wish for nothing more than proper use would demand, so that simple food may nourish and a single garment may cover and modestly protect the feeble limbs, and not appropriate more than the full measure of nature. Let not one intending to take a journey take with him a scrip, nor let him go provided with the protection of another garment,—let not to-morrow's affairs make you anxious, lest food may have been lacking for the body; the daily food will come with the sun. Do not you see how not one of the birds thinks of the morrow? and how, untroubled, it believes it must find food under God's protection? The birds, of little value, believe that food will not fail them, and it is at hand for the sparrows, sold for a farthing. There is undoubted trust that a mighty God cares that they do not perish. Thou art the care of God, thou art also the image of Christ; art thou inclined to doubt that thy Author would ever desert thee? Nay, fear not, men; there is a Giver of life and a Giver of food. Seek ye the light-bringing food of the heavenly doctrine, which, multiplied again and again, nourishes the hope of an imperishable life, regardless of the body. He who was the

author of that admonition is mindful to supply nourishment and to assist the members in want."

By these words cares were removed, Fear and Toil and Violence and Crime and Fraud, she that disowns acceptable Faith, were forced to go into exile. Thence with her enemies put to flight, genial Peace banishes war, every terror is ungirded, and she frees her body with belts unclasped. Her garment descending falls all the way down to the tips of her toes, and Modesty, betaking herself to a private life, restrains her rapid step. The curbed trumpets of bronze are silent, the sword at peace fills the sheath; with the dust of the field settled down, the clear appearance of the limpid day without a cloud returns, you may see the purple light of Heaven begin to brighten.

At once the pious band perceived the face of the Thunderer, the happy crowd smiled that the contest was over, Christ in heaven rejoiced over his own victors, and opened the high heaven of the Father to his handmaids.

Happy Concord gives the signal to return to the camp, and to collect the victorious eagles together in the tents. Never was there such a sight nor glory equal to it on any field of battle, since she was leading her twice faithful lines, with the ranks distributed afar, with the throng of foot-soldiers singing psalms; but in another direction the hymns of the mounted warriors were resounding. Not otherwise did the Israelities chant as a victor looking back at the yawning rage of the threatening sea behind their backs, when now advancing dry-shod they were treading upon the farther shore, and a mountain of threatening water rushed upon the hindmost heel and caught with its ebbing whirlpool the dark dwellers along the Nile in its very depths, and, the flood receding, the water now restored swimming to the fishes, and like an avalanche covered the bare sands. Now the crowd, celebrating the wonderful and remarkable work of omnipotent God throughout the ages, beat the drums in meas-

ured rhythm, rejoicing that the watery banks could be restrained in the midst of the sea, and that the mass (of water) could be held in suspense with the waves divided, and the onset ceasing to increase.

Thus with the destruction of the race of Vices there came forth the mystic songs of the Virtues with their sweetly modulated psalms. The band had come to the entrance of the Pretorian gate, where the limits of the threshold gave narrow entrance by means of double doors.

Here arose an unexpected tempest of evil, lamentable in its cunning, an envious disturber of placid Peace, which with sudden calamity marred so great a triumph.

CONCORD, WOUNDED BY DISCORD-HERESY, IS AVENGED BY FAITH

While Concord, surrounded by the crowding band, strides boldly along the safe wall, she receives in the left side a secret wound from the thrust of a concealed Vice; her garments, however, thickly woven with links of iron, encircling her body, repel the prick of the cut with their rings joined together;—nor did the firm threads with rigid knots permit the thrusting dagger to penetrate within. But a thin seam allowed the weapon to pass through with a slight puncture,—a seam by which the last scale of the polished tunic binds itself and connects to itself the edges of the fold. A crafty warrior of the conquered party had inflicted this wound and had lain in wait for the heedless victors. For Discord, repulsed in the battle-line of the Vices, entered our forces having feigned the shape of one of our comrades. Afar off, in the midst of the confusion of the field, lie the torn garment and the whip constructed with a serpent with many folds. She herself, displaying her hair wreathed about with an olive branch, joyfully takes her place in the festal choir. But she hides a dagger under her garment, with miserable treachery seeking thee, Concord, the greatest Virtue, thee alone among so great a number. But it is not permissible to injure the vital parts of the sacred body; on the outer skin, injured by the merest touch, is traced a thin stream of blood.

Virtue disturbed suddenly exclaims:

"What is this? What hostile hand lies hidden here? Who assails our prosperity, and who brandishes a weapon in the midst of such great rejoicing? If Virtue should fall in time of peace, what boots it to subdue the unconquerable Furies and provide for all the virtues a sacred retreat from the perishing vices?"

The trembling band turned aside their melancholy eyes,—the gore was dripping from the iron-covered garment, an indication of the wound. Soon fear betrays the enemy standing nigh at hand; for the pallor in her face, conscious of the bold deed, shows the signs of an accused person, and, overtaken, her hand trembles and her color becomes pale. The whole band of Virtues press around her quickly with drawn swords, questioning her with much excitement, both as to her race and her name, her sect, what God she may worship, and at the instigation of what country she has come.

The latter, bloodless from disturbing fear, exclaims:

"I am called Discord, with Heresy for my surname; God is of various kinds to me," she says, "now lesser or greater,—at one moment of double personage, at another single; when he pleases, an apparition, a phantom; or else he is an inborn spirit as often as I wish to play the divinity. Belial is my preceptor and the region of the world is my home."

Faith, the queen of the virtues, no longer suffered the blasphemy of the captured monster, but interrupted the spoken words and shut off the breathing of the voice with her javelin, transfixing the polluted tongue with the unyielding point. The wild beast Heresy is torn by unnumbered hands; each one snatches for herself some of the pieces, which she scatters in the air, which she gives to the dogs, which she offers to the gluttonous crows beyond, which she forces into the offensive gutter exhaling filth, which she commits as a prey to the sea monsters. The whole corpse having been torn into bits for the

abominable creatures is separated, frightful Heresy perishes, her limbs torn asunder.

Then, prosperity having been restored for the common good of the righteous, afterward it is their fortune to dwell in safety and enjoy a stable abode, and on the rampart to foster peaceable feelings and to resolve cares into quiet leisure; in the midst of the camp a tribunal is set up in a somewhat elevated position, a hill which on its summit raises one aloft to the view; whence a free unimpeded gaze views everything lying beneath it far and wide. Sincere Faith and Concord ascend this summit,—in the sacred covenant sworn sisters in the love of Christ,—and presently the holy and beloved pair, each with equal right of power for herself, appears above the elevated tribunal; they take their place conspicuous on the top of the mound, and they order the numerous peoples to stand near by. From all the camps they all eagerly hasten together. No part, inert of mind, keeps out of sight, that by any bending of the body may with degenerate languor conceal itself by means of lurking-places seized by the way. The flaps having been spread back, every tent lies open, the curtains are torn back so that no snoring inmate might be languid in hidden sleep. They await with expectant ears in the assembly whatever Concord the leader may demand of the victors after the wars, and what precept Faith may wish to give to the Virtues.

First Concord breaks forth into speech with these words:

"Now indeed accumulated glory has come to you, O ye descended from the Father, ye most faithful children of Christ the Lord. In a great battle there has been annihilated the savage barbarity which had surrounded the natives of the sacred city and was overwhelming the citizens with fire and sword, but the public peace is confirmed by individual friendships in country and in market-place. A domestic division disturbs the government, which is shaken abroad, because there is strife within. Therefore beware, O men, lest a difference of opinion may exist in our ideas, lest a foreign sect having

been roused into life may spring up in hateful dwellings, because a divided will confuses the dual-formed mysteries with manifold divisions. As we know, let love unite; as we live, let it join us together in one purpose. Nothing that cannot be united is stable. And so Jesus comes as a Mediator between God and man, (Jesus) who unites to the Father that which is mortal, lest things of the flesh be separate from the eternal spirit, and that God alone may be one as well as the other; thus, however we may conduct ourselves both by the impulse of the mind and of the body, one spirit may unite both in simple conjunction. Peace, the perfect work of virtue, peace the culmination of toil, peace is the reward of concluded war, the reward of danger. In peace, the stars are at their height; during times of peace earth's concerns are unshaken. Nothing is pleasing to God without peace. No gift is esteemed fit for the altar, when you may desire to offer it, if the turbulent mind (of the giver) has hated his brother in the recesses of his contentious heart. For if you leap into the fiery flames a martyr for the name of Christ,—concealing a prayer hateful, with envious wrath beneath, would it avail Jesus for you to have given up a precious soul; because peace is the fitting end of what one deserves. Peace is not haughtily puffed up, doth not jealously envy her brother; suffereth in patience all things, believeth all things. Never though injured doth she grieve; forgiveth all offenses. Peace is accustomed to anticipate the sunset with Pardon, anxious lest the witnessing sun shall leave behind an enduring wrath. Whoever wishes to make an acceptable offering to God with slain burnt-offerings, let him first offer peace. No sacrifice is sweeter to Christ; by this gift alone turning His face towards the votive offerings, He is delighted with the pure odor. But nevertheless God himself gives to the snowy doves the power to distinguish the feathered serpent in the soft clothing of down, intermingled with the innocent birds. And the lying wolf having put on the milky-white wool, lies concealed under the soft fleece with bloody mouth, his jaws

carrying out cruel ruin on the lamb's flesh. By this art Photinus and Arius hide themselves, monstrous wolves of savageness. Our perils and the recent shedding of blood, although it came from an immortal body, reveal what a treacherous hand can do."

The whole band of the Virtues was agitated by the sad misfortune and uttered a groan. Then noble Faith added these words:

"Under favorable circumstances, on the contrary, let lamentation cease. Concord has been injured, but Faith has been defended; nay even the fortunate Concord, having accompanied her comrade Faith, laughs at her own wounds. This is only my good fortune; I have received nothing to grieve over. One work remains for excellent labor after these battles, O ye leaders, a work which at last Solomon established, the peaceful heir of a belligerent kingdom, and the unarmed successor of a warlike power,—since the right hand of his father, panting for battle, had reeked with the warm blood of kings: for the temple is founded by clean blood, and the abode of Christ is established with a lofty altar, and gilded roofs. Then Jerusalem, now belonging to the Deity, adorned with a temple, receives a God of peace; afterward the wandering ark remains fixed, established on the marble altars. And in our camps let there rise aloft a revered temple the Holy of Holies of which the Omnipotent may revisit. For what profits it to have driven back with the sword the earth-born phalanxes of the Vices, if the Son of Man, having come down from the pinnacle of heaven and being in need of a splendid temple, enter the unadorned city of the purged body? Thus far the work has been carried on laboriously with such various implements as were at hand. Now let the glittering toga of quiet Peace perform her duties, and let unarmed youth quickly complete the dwelling-place of the holy."

When she had uttered these words the queen descended with stately steps, with Concord her partner in such a great work,

about to measure the new temple on the foundation already laid: she passes a golden reed over the level surface to measure out the spaces, in order that the four fronts fit exactly, lest an uneven corner with the joinings not closely fitting may mutilate the cunning pattern with inharmonious irregularities. The bright-shining region in the direction of the dawn having been illuminated, lies revealed with three doors; a three-fold number of doors is opened toward the South; a triple entrance on the western side offers three doorways; as many times is the lofty dwelling thrown open toward the region of the North. No stone used for building here,—but an excavated gem, having been bored with a great cutting, encompasses the entrance with its gleaming arch, and one stone comprises the vestibule that one enters. Twice six names of the apostolic council gleam refulgent, incribed in gold on the highest part of the portals. The spirit ponders the mysteries of the mind which are hidden in these inscriptions and calls forth the fitting sensations into the heart, by which the nature of man flourishes, which a fourfold strength in the whole body quickens; the spirit approaches the altar of the chaste heart by means of the three entrances, and cherishes the shrines with votive offerings. Either let the sun first urge on the boys, or passionate ardor excite the youths, or the full light of an age capable of perfection turn out complete men, or the cold age of the North wind call forth decrepit old men to the sacred altars. At each of the four corners appears a triple name, which the King distributes rightly for the twelve disciples.

Indeed even the insignia of the same number of gems gleam on the covered walls, and a bright light emits living souls of colors with transparent depth: a huge chrysolite overlaid with native gold on this side associated with itself a sapphire, on that side a beryl, and the midmost splendor varied the distant ornaments: this dull chalcedony is steeped in the neighboring light of the deep amethyst. For perchance a stone near by joining together sea-blue pools glistens with pellucid purple.

They stain the sardonyx the color of amethyst; the jasper hard by embellishes the carnelian adjacent and the glorious topaz. Among these varieties emerald-tinted fields with spring grass flourish, and the grass-colored light rolls along the undulating waves. Thee also, glowing chrysoprase, the structure interposes conspicuously, and adds a constellation to the star-like gems. The device was creaking with laden bands consisting of cords, dragging away the immense gems to the lofty heights.

But the interior of the building is constructed resting upon seven columns of cool crystal cut from the transparent rock; a white stone cut into a square cone covers the lofty tops of the columns, and underneath by turning was sloped down into the shape of a margarite,—a huge pearl which ardent Faith had purchased for a thousand talents, and had esteemed equal to her wealth and treasure given up to auction. In this seat mighty Wisdom resides, and rules all the councils of the kingdom from the lofty court, and within her heart revises laws for the purpose of protecting mankind. In the hands of the queen is a sceptre unpolished by art but alive from the green tree, which, cut off from the trunk, although no sap nourishes it from earthly soil, yet remains green with uninjured foliage; furthermore, with the roses dyed with blood, it intermingles the shining lilies that know not how to put forth a flower with a drooping head. The form of this sceptre was like the flower-bearing rod of Aaron, because a bud putting out from the dry bark has unfolded its tender beauty, flourishing in hope, and the arid rod has swollen out suddenly into new shoots.

We return everlasting thanks to Thee, O Christ, most indulgent Teacher, and Thy merited honors we declare with pious lips,—for the heart is foul with the muck of the Vices. Thou didst wish us to know the lurking dangers of secret bodily sins and the errors of the struggling soul. We knew that within the beclouded breast two-fold inclinations labor hard with alternating impulses, and, with varying fortunes of the fight, now to be strengthened in the higher nature, now with bowed

head to be drawn toward the yoke of the lower life and to be addicted to base excesses and to bring about the loss of our own salvation.

Oh, how often, when the curses of sin have been removed, have we felt our heart kindle with love for God! How often, after unblemished delights, have we felt our lukewarm heavenly inclination yield to the vile body.

Terrible wars rage, shut within the bones they rage, and the complex nature of man rages with discordant arms, for the inmost parts are fashioned from the mire and press down the spirit. On the contrary, the spirit having been brought forth from the Divine breath glows in the prison of the darkening heart, and pleads against baseness within the binding chains. Light and darkness fight, with diverse spirits, and the twofold substance arouses the differing forces until Christ the Lord appear as a guard, and arrange all the jewels of the Virtues in a holy temple; and, where sin had reigned, He, establishing the golden courts of the temple, may interweave in token of His precepts the ornaments of the spirit,—gratified by which on the beautiful throne may rich Wisdom forever reign.

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Creativity

By

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CREATIVITY

By Edwin McNeill Poteat, Jr.

Founders' Day, Meredith College, January 31, 1930.

The English language is an ill-disciplined and roguish tongue. Its contempt of order and its delight in the confusion it causes one seeking to learn it are humiliatingly obvious to one who has lived abroad among aliens struggling to master it. It is called among ourselves, the King's English. If this is meant as a compliment to some talkative sovereign long since silenced, I confess I regard it as a doubtful one. If it is a reproach and a mockery, the creator king must have richly deserved it.

Analogies of form and derivation would make "ouch" the opposite of "inch," "epistle" the feminine form of "apostle," and "historical" the past tense of "histerical." It is no doubt more than a happy accident that refers to one's native vocabulary as one's mother tongue. This suggests to us the proverbial feminine impatience with rules, feminine inconsistency and feminine winsomeness.

These reflections on language in general have been provoked by the word that describes the distinctive character of this day. This is Founders' Day. To the uninstructed, this word "founders" offers no end of trouble. A ship founders and sinks. So did I, very nearly, when the good Dr. Brewer over loaded me with the responsibility for today's address. I learn that a horse founders when he over-eats. Few things could be less appropriate to a gathering of modern young women than a discourse on the ills of over-eating in a college dining hall. Aside from such an occurrence being most unlikely, it is plainly out of date. Over-eating is as old fashioned as the horses that used to commit the indiscretion. Diet is the deity before whom every modern woman pays her ardent devotions.

"Founding," I discover, has little, if anything to do with "finding." And consequently a founder is someone quite different from a finder. It is possible to find a foundling; but I doubt

if it is possible to found a findling. I thought I had found a clue when I investigated a foundry, but the founders there knew nothing of any relation they were supposed to bear to colleges or the education of young women. They were making articles of iron and brass, products more suggestive of colleges for men!

My attempt to recall the famous founders of the past, brought me but slight relief. Alexander the Great founded the fashion of the clean-shaven face, and to this good day his votaries rise early and reap the harvest of stubble with the patience and futility of Sisyphus. James Madison founded the fashion of long trousers, Poiret the style of the short skirt. Irene Castle challenged divine delight in long hair by having hers cut boyishly short. The Rue de la Paix struggles heroically to reëstablish the outlawed long skirt in the affections of the emancipated.

I escape from this philologic confusion by seizing in desperation on to a synonym for this disturbing "founder." "Creator" is the word, and that reminds me of a story, a story that like many others has its virtue otherwise than in being true.

Once upon a time, millions of eons ago, three creative spirits met, somewhere out beyond the zenith of nowhere, and during the exchange of courtesies, hit somewhow upon the strange idea of a friendly contest to determine, if possible, which of the three could produce the most satisfying thing. They agreed that the first contestant would have to create something out of nothing, something philosophers say is impossible. Not so for creative spirits. The second contestant was to take elements in what the first spirit had created and combine them is such a way as to produce something wholly new. The third was to take the first two creations and combine them in their entirety so that still another third new thing would emerge. Thus they agreed, and after drawing lots—using long and short light rays—the first spirit created, ex nihilo, a monstrous sphere. Upon examination by the other spirits it revealed exquisite beauties. As it turned to show itself from every angle, broad

fields of tender green came into view, studded with flowers and fringed with giant trees. Ranges of proud, disdainful mountains, white with snow and embroidered with evergreens rolled by. A white puffy cloud dropped richness in rain, and a wind stirred all nature to a gentle and rhythmic motion. A sunset passed, a night of storm and crashing thunder—gorgeous even in its terror—was followed by a quiet dawn. The creative spirits looked and said it was good.

Then came the second spirit. He, according to the agreement, bent near the turning orb, and with swift, unerring dexterity, took the sensitivity of a meadow blossom, the stealth of spring "unleashed and stealing through the wood," the freshness of an early rain, the patience and pride of the mountain peak, the tenderness of a summer wind, the ferocity of a swollen torrent, the power of the tide, and combined them, and revealed to the astonished eyes of his competitors a beautiful, clear-eyed, clean-limbed, eager-hearted human being, stark against the infinite blue.

It was now the chance of the third spirit. And there was something of the exhaltation of a master of chess who sees a combination before him that promises victory and moves to conquer in the third spirit when he brought that beautiful person from his solitary place against the sky and set him safe amid the garden globe of the first spirit. The effect was immediate and convincing. Here was the acme of creative genius and the stars clapped their hands applauding the victory. And in acknowledgment of their acclaim, the winner responded with an encore, and, as is the custom with encores, she turned out more beautiful in herself, more utterly satisfying in the garden, the final touch that made creation complete. And ever since she has been the standard for beauty and behavior in whole of creation. That's the story.

That was a long time ago, too long indeed for the hazarding of a guess. But here we are today, however long it may be after creation, observing the world. We find ourselves in the midst

of a creative process, still going on. Our eyes are opened to the world, and we make the astonishing discovery that we, the products of creation are sharing in the process of creation. We too have become creators, and thus share the prerogative of divinity. We do not make something out of nothing. I call back for a moment the word recently dismissed and think of founders as men working in molten metals. They take materials they have gathered from all sorts of sources, and after melting them into a white and dazzling fluidity, pour them into moulds they have painstakingly made in the sand, and then wait for the cooling process to reveal their handiwork. It was thus that the creators of this institution founded it. Wait, Armstrong, Meredith and others whose names are bright on the pages of North Carolina Baptist history took of the passion of the pioneer, the heroism of the home-builder, the faith of the country preacher, the longings of the unlettered, and melted them by the heat of their own ardent visions and poured them into the institutions that today mark the paths of their progress and point to further foundings that shall some day be seen as we exercise the God-given creative capacities that are in us. We are, therefore, to found for coming generations rather than merely to find the deposits of past generations. The process of creation is not something for us to observe, but something for us to share, and education has lost its meaning if it has ceased to make us creators, if it has turned us into refrigerators for the preservation of cold facts instead of incubators for the hatching of living things!

But let us return to the newly created pair with whom our story ended a moment ago. They began to be educated, that they might begin to create. They found their environment. They didn't discover America, they discovered Eden. What did they see? It must have been an exciting experience. We become acquainted with Eden in such a leisurely and friendly fashion. Things that in themselves hold a thousand wonders we accept complacently because we are accustomed to wonder

and beauty. But fancy the delights that burst on the eyes of this first couple, hand in hand, discovering Eden. Nature brought to them every hour new delights, of sight and sound, of touch and taste, the first fine careless rapture of bird-song and the ever-changing face of the sky. But not all of Nature was lovely. She was capricious and threatening to those who fell afoul her in her hostile hours. So these first folk, while they learned to appropriate nature's bounties, learned also to build defenses against her ugly moods. Thus did they create houses, clothes and tools, that they might plow, and plant, and reap, and live.

But there was more. They were not only in the presence of nature; they were in the presence of each other. It is only in recent times that scholars have replaced the idyllic words "each other" by the academic sounding "social environment." There they were. They couldn't behave toward each other as they could toward nature. To pluck a flower was their privilege, to pluck a heart-string was another matter. To gather fruit from a forest thicket was one thing, to gather it from the garden of a neighbor in the land of Nod was another. To go into raptures over a sunset was one thing; to delight in the beauties of one's neighbor's wife was emphatically another. And so they learned to live together, and agreed on certain types of behavior which we call customs and laws now, and which made possible their mutual happiness and development.

But I think that this was not all that their Eden held. Fruit and flower, friend and foe were soon there, but more. They came gradually to feel the presence of the Unseen. God walked in the garden in the whispering silence of the morning and in the cool of the evening. And as they enjoyed nature when she was genial and their friends when they were kind, so they enjoyed God when He smiled, but when they found Him provoked at their misdeeds, they hid themselves from Him in the depths of the garden, and the next day sought to appease His anger by votive grain or a slaughtered lamb, and with such

simple expedients did they create the forms of religion. Thus did the interest and the demands of environment press into the experiences of these simple folk. But more still.

The man began to understand himself, while the woman tried—with uncertain results—to understand him. He found strange urges stirring him, feelings for which—had he taken the time to ask—he could have given no explanation. Sometimes he was overcome with tenderness, sometimes with passion. Sometimes he brought gifts to prove his love, or worked assiduously to provide for the needs of those who aroused within him feelings of pity, devotion and protection. Sometimes rage darkened his mind, and he sought only to destroy in the ecstacy of vengeance. He found too that his little children behaved much as he did, yielded to fits of ungovernable temper or its opposite, and perhaps there was born within him the suspicion that what he was, those who came after him would likely be. Maybe he paused in wonder and fear at the potency of what we call heredity. His capacity for love, for worship, for sacrifice, for striving against odds was his to pass on. He could not keep it, though whence it came he knew not, nor do we.

Then began what we call progress. Not that inevitable and willy-nilly going forward that the pitiful Condorcet, hounded by political enemies, stripped of earthly fortune and poisoned by his own hand under the shadow of the guillotine, wrote of as the French Revolution got under way. Nor yet the progress of which Herbert Spencer wrote in his now discredited philosophy in which he identified progress with evolution and looked upon it as an inescapable thing. There is, alas, too much evidence against the causes of such romantic optimism. "At all times" said Machiavelli, at the height of the exhuberant Renaissance, "the world of human beings has been the same, varying indeed from land to land, but always presenting the same aspect of some societies advancing towards prosperity, and others declining. Fontenelle, in his "Dialogues of the Dead" (1683)

pictured Socrates and Montaigne in Hell, discussing the problem of progress. Socrates anxious to hear of the progress that mankind had made since he drank the fatal hemlock is chagrined to learn that men are still for the most part brutes. Montaigne assures him that the world has degenerated; there are no longer such powerful types as Pericles, Aristides, or Socrates himself. The old philosopher shrugs his shoulders. "In our days," he says, "we esteemed our ancestors more than they deserved; and now our posterity esteem us more than we deserve. There is really no difference between our ancestors, ourselves and our posterity." And Fontenelle sums the matter up sententiously: "The heart always the same, the intellect perfecting itself, passions, virtues, vices unaltered; knowledge increasing."

Disraeli was one of the first to sense the difference between physical and moral progress. Carlyle and Tolstoi acknowledged the enormous advance in man's means for achieving his ends, but lamented the parallel fact that man used these same means in realizing purposes as contradictory, as stupid and as suicidal as before. Sir Arthur Balfour in 1890 suggested that human behavior and social organizations are founded not on thought, which progresses, but on feeling and instinct, which hardly change through the centuries.

We are not without contemporary signs, sinister and distressing, indicating that what we once called progress has been retarded if not deflected. Mediocrity seems to triumph in politics, in religion, in letters and even in science. Nordic anthropology and will-to-believe philosophy compete with barn-yard eugenics and Freudian psychology. Journalism has taken the place of literature; the movies have replaced the drama; photography has driven painting from realism to cubism, futurism and other fatal convulsions. In Rodin, sculpture ceased to carve and began to daub; in our day music rivals the delicacy and soulfulness of a boiler factory.

What is, after all this thing called progress? Let's return for a moment to our friends in Eden. They early began their

adjustment to nature, and the process of adjusting nature to themselves. Life gave up its whimsical and haphazard character. A purpose shot through all human activity. Cities were created, covenants between people were drawn up, nations came into life. The truant water-courses were impounded and taught to turn wheels; the winds were captured, lightnings were harnessed, while the deeps of the earth yielded potential energies in soft black seams of coal and precious metals. And here we look about us today. We are the legatees of the lessons learned down the ages before us. Physically the world is ours to use. We leap flood and fire, mountain and plain in aircraft, we extend our reach by miles and the range of our voices by leagues and leagues. Man says the universe is at last his slave, forgetting in his rash human enthusiasm that nature still exacts from us the uttermost farthing. Long ago social *instincts* were replaced by moral *conduct*—we are organized to live together or to kill off those with whom we do not wish to share the world. And this process of creative development which has brought us this unexampled freedom goes on and on. But it will go on and on, only as we are creators. The environment that enslaved our forebears holds us with tenuous chords for our souls have wings. Heredity, that the ancients wondered at and feared, is—in the minds of some hasty enthusiasts—an old world superstition. For man, we are told, is creator now. And progress means simply the domination of environment by mind and purpose, the control of matter by form and will. This was the experience of our friends in Eden, of whom we have spoken so much today. They became the creators of security, founders of permanence in numerous ways. They created speech, not suddenly, as though God had given them utterance, but slowly, and painfully, through centuries of effort from ambiguous grunts to lyric flights of poetry. They created fire, and made themselves thereby independent of climate and the dangers and distaste of raw food. They conquered animals, and became the ruling species on the earth; they created the art of clearing the

ground and raising crops, and so put a stop to their wanderings through wildernesses in search of vitamines; they created social organizations, created morals, created tools, created science as a method, created education as a means of conserving and advancing their achievement, and lastly created the inestimable blessing of writing and print. Creators they were indeed.

But is it not a late date to be urging upon *us* the destiny that awaits *us* as creators? We hear the dissent of the cynic who doubts with Machiavelli that progress is aught but a delusion, who says that all the great inventions, the great ideas, the great institutions are already created and ours to use. We hear, faintly, the veto of the misogynist who thinks women have no sphere of creativity outside the field of domestic interest. We shall not stop to combat the cynic. His temperament is invincible and that reduces our logic to impotence. But to the woman hater we would refer such creative geniuses as Sappho in poetry, George Eliot in the novel, Mme. Curie in science, Hypatia and Sonia Kovalevsky in mathematics, Aspasia, the lover of Pericles, and Mme. de Stael in philosophy, and Queen Elizabeth and Catherine de Medici in statesmanship.

But perhaps it *is* the rare and very occasional genius who will create a new device in science, perfect a new synthesis of ideas and found a new school of philosophy, or create a new technique or exploit a new motif in literature. This, however, offers to no one of us exemption of the score of our self-confessed mediocrity. To the discerning eye the modern world waits not for one founder but for thousands of creators, and every individual, impelled by the love of life—and love is the impulse of creation—and who seeks to reproduce ones self in what one does—whether directed inward and issuing in selfishness, or outward and issuing in service—every such person is challenged with the obligation to create. I shall suggest only three wide fields of modern interest in which the most lowly can find activity and the opportunity to create. One is the field of Morals, another Culture, and a third Religion. And

it is singularly appropriate that Founders' Day here should focus our attention on these three compelling needs, for it was in the interest of Morals—which might be amended to read discipline—Culture and Religion that this institution had its birth.

Morals: We stand between two worlds, one dying, and the other in Matthew Arnold's phrase, "hardly to be born," and the prospect is something resembling chaos for a generation. We stand at the peak of change, consequent upon the Industrial Revolution which, whether we like it or not, has altered almost every department of our lives. The factory system defers marriage and multiplies promiscuity; the economic emancipation of women has weakened the cohesion of the family and given moral instruction over to the school. Puritan asceticism has been replaced by the indulgence of every pleasure and perversion possible to the increased family earnings.

As it was the sudden affluence of the Renaissance that resulted in art and abandon, so our bulging purses—as compared with the shrunken wallets of our forebears two generations back—have substituted for the once rigid moral code of New England, the gay laxity of emancipated souls. Our changed Sunday, once a day of rest and religious devotions, has become a holiday of gallivanting and unrestrained whoopee. This ought to suffice as evidence of our changing morals and altered lives.

Like Socrates and Confucius, we have discovered that the morality of restraint and fear has lost its grip on us. Penal codes promising punishments and religious ideas threatening damnation hold us lightly and but for a moment. We must discover moral guidance based on intelligence rather than on threat if we would hold the loyalty of our generation. Many of the old answers given to questions in morals and psychology by our elders will not be accepted by our children. We stand in many ways, in much the same position as the uncivilized couple of our story, naked of creed and traditional code, challenged to found, to create, to build de novo.

To those who would pursue this high quest, this effort to find moral ideals that can lift us up to moderation and decency, to heroism and honor, to chivalry and love as did the codes of our ancestors, shall come the privilege, perhaps, of creating a new basis for society. Not out of nothing—ex nihilo nihil fit—but out of those fragments of old sanctions and out of the aspirations and needs of our new day shall the elements fuse and pour into a new and beautiful morality.

Culture: What shall we say? The same disruptive influence has invaded and changed—shall I say destroyed?—our culture and the ideals that once preserved it. The spread of industry and the decay of aristocracy coöperated in the deterioration of culture. When the artisan was superseded by the machine, he kept jealous hold on his creative skill, while the machine, catering to the tastes of majorities made beauty a consideration secondary to standardization, mass and vulgarity. The coming of democracy overthrew the aristocracy of art as well as the aristocracy of the social order; the wish of the average man became the arbiter of taste, cost and size became the norm of value, novelty usurped the place of artistry. Our literature has become the field for bizarre and astonishing experiments in words, rather than the flow of passion and the fire of restraint. Painting is pathological—as the taciturn Calvin Cooledge recently observed—and our sign boards are our art galleries. Music has searched the haunts of crap-shooters and erotic unrestraint for melody and harmony with which to titillate the nervous organization of bell-hops and chambermaids. Except for the colorful kaliedescope of whirling motor cars and the unquestionable aesthesia of pastel tints in cosmetics sedulously and ubiquitously applied, the twentieth century seems to witness the deliquescence of art.

But here again it is not despair that beckons, but creative activity. Here again fragments must be gathered together, particles from the past that no fortunes of culture can ever do without—a chorus ending from Euripides, a torso from Dona-

tello, a sonnet from the Renaissance, a fugue from Bach—and all these new and vibrant ecstacies that modern life is throwing about. Some new synthesis awaits the touch of creative spirits, and the support of all of us who see the need and rejoice in the satisfactions of a deep and abiding culture.

Religion: Down the interminable corridors of time our man of Eden groped his way, led by the hand of God who made him mysteriously in His image and who set within his heart a restlessness that knows no quiet till it rests in Him. Animism, magic, totem and taboo, ancestor-worship, pagan shrine, mysticism, Judaism, Christianity, Catholicism and Protestantism, all have caught his imagination and received his devotions as he has made his slow advance from the shadows upwards toward the Light that lighteth every man that cometh into the world.

Since op'ed the golden gates of time
  Thy heart for man has ever sought;
No age remote, no distant clime
  But has been compassed in Thy thought.
The message of the Truth sublime
  Has always been divinely taught.

No saint has knelt to contemplate
  The wonders of an evening sky,
No scholar puzzled early, late
  To answer the eternal why,
No suff'rer wondered at his fate
  But Thou unseen, wast standing by.

Through prayer of prodigals and seers,
  Through noble hearted sacrifice,
Through blind, but penitential tears,
  Through loving good and hating vice,
Mankind still God-ward persevers
  And sets his heart on Paradise.

Where does he stand today? One wonders if the arch-iconoclast Industry has smashed religion to bits also—this time through its impatience with lost motion and its passion for efficiency. Here is a clipping from the *New York Sun* for November 1, 1928:

> "Apparently there are five groups of Adventists, eighteen groups of Baptists, five groups of Brethren and German Baptists, six groups of Plymouth Brethren, three groups of River Brethren, three groups of United Brethren, six groups of the Eastern Orthodox Church, eleven evangelistic associations, four groups of Friends, twenty-three groups of Lutherans, seventeen groups of Mennonites, nineteen groups of Methodists, nine groups of Presbyterians, four groups of the Reformed Church and various other classifications from one to three groups each. There are *e. g.* General Six-Principle Baptists, Free Will Baptists, Regular Baptists, Primitive Baptists, Two-Seed-In-The-Spirit Predestinarian Baptists, Northern Baptists, Southern Baptists and Seventh Day Baptists. There are Conservative Amish Mennonites, Defenseless Mennonites, Unaffiliated Mennonites. There are Primitve Methodists, Congregational Methodists, Episcopal Methodists, Holiness Methodists and Reformed Methodists."

Unless we sing with our tongues in our cheeks or our fingers crossed the days are gone when we can truthfully chant: "We are not divided, all one body we, one in hope and doctrine, one in charity." And it is just here, we may frankly admit, we are losing the intelligent support of our generation. Most of the loyalty of our organized Christianity today is a hangover from days when there was merit and zest in our advocacy of our differences. But such loyalty has largely yielded to the steady bombardments of our secular and efficient age, and we must capture with other strategems the salients so irrecoverably lost.

And here is a challenge to creative activity that has been thrown to the devout in every age since the Gentle Jesus took up the same prodigious task in His own day. It was an even more desperate chaos that He faced and out of which He founded His own magnificent program of God's Kingdom among men. He gathered fragments from the lore of His own people, drew on the simple culture of His times and fired by the pure flame of His loyalty to and understanding of His Father, lived and died to give the world His trancendent message of life.

We shall not improve on His methods or His idealism or His faith. The creative stress and sympathy that will go into founding of an adequate religious control for our day will rather be a return to the simple morals and culture of Jesus, catching up the needs and demands of modern life into a crucible that will fuse and pour them into the religion that this generation so desperately needs.

I have done. I have declined—perhaps because of diffidence, perhaps because of incompetence—to suggest more than fields in our modern life where the call to creative effort comes to everyone. To have proposed methods for you, would have been to rob you of the most precious element of creation, your initiative.

I have one final word, however, an emphasis on a sentence used a few moments ago. Love—I said—is the impulse of creation. So it must have been when The Great Spirit brooded over darkness and deep and called forth light and order; so must it have been when He hurled His moral thunderbolts from Sinai, so must it have been when He came into the world in the person of His Son Jesus. And nothing short of love, love for humanity, love for our generation, love for the countless generations that will follow us, nothing short of love can enlist and empower us for our sharing in this divine prerogative.

It was love's philosopher Plato who said: "He whom love touches not, walks in darkness." He might have said: "He whom love touches not, creates not."

La Place, dying, rebuked the friends who tried to console him with the fame of his creations and the systems he had founded, telling them that all these things were secondary in importance. "What then" they asked, "is important?" The old scientist and creator, fighting for one more breath answered, "love."

All things seem to die, but love eludes mortality. Perhaps this is because of all things, love alone carries within itself the potency of creation. It saves from decay, it enshrines our life anew in the youth and vigor of our children, whether they be flesh and blood or some immortal artifice. We are easily bored by our money, and our wisdom is a "little light that chills." But love warms the heart with its unspeakable solace, even more when it goes out in creation, than when it is received in troth. Our day may pass in frenzy or in fire, but if there are new worlds to be born, love will create them, for "love never faileth."

HONOR ROLL

FIRST SEMESTER, 1929-1930

First Honor

Aldridge, Lillian
Bagby, Mabel
Barrier, Nell
Beeker, Mabel
Blaylock, Gladys
Boomhour, Elizabeth
Bostic, Gertrude
Bostick, Oreon
Briggs, Margaret
Buchanan, Edith
Bumgardner, Mamie
Clark, Louise
Council, Sallie
Edwards, Mary Louise
Evans, Dorothy
Ferebee, Marjorie
Goodwyn, Kathleen
Harris, Elizabeth
James, Elizabeth
Johnson, Lucile
Kitchin, Pauline
Lee, Mary
MacMillan, Louise
Makepeace, Kitty
Mason, Marguerite
Maynard, Frances
Miller, Vida
Morse, Blondie
Nanney, Lucile
Paul, Glennie
Peacock, Margaret
Pegram, Elsie
Preslar, Ruth
Robertson, Lillian
Rogers, Adele
Salisbury, Martha
Sample, Ruth
Sherwin, Evelyn
Simms, Anne
Sorrell, Frances
Sorrell, Juanita
Thacker, Anne
Thomasson, Betty
Viccellio, Martha
West, Verona

Second Honor

Allen, Bessie
Ayscue, Elizabeth
Britt, Nancy
Britt, Ruth Tolson
Cole, Evangeline
Cox, Frances
Craig, Margaret
Currin, Mary
Deans, Elizabeth
Harris, Marion
Henley, Mary
Jenkins, Elizabeth
Johnson, Lillian
Layton, Susan
May, Madaline
Merritt, Dorothy
Moore, Nan
Motte, Erma

Osborne, Sarah
Preslar, Velma
Raiford, Jessie Belle
Ricks, Tempie
Ruffin, Sallie Page
Saunders, Mabel
Taylor, Dorothy
Trotman, Margaret
Webb, Velma

Points

No. of Classes per week	*Points for first honor*	*Points for second honor*
12	27	22
13	29	24
14	31	26
15	33	28
16	35	30
17	37	32
18	40	34

Grades

A gives 3 points per semester hour of credit
B gives 2 points per semester hour of credit
C gives 1 point per semester hour of credit
D gives 0 point per semester hour of credit
E gives —1 point per semester hour of credit
F gives —2 points per semester hour of credit

RALEIGH, N. C.

SERIES 23 MARCH, 1930 No. 3

MEREDITH COLLEGE

RALEIGH, N. C.

QUARTERLY BULLETIN

THIRTY-FIRST CATALOGUE NUMBER
ANNOUNCEMENTS FOR 1930-1931

Published by Meredith College in November, January, March, and May
Entered as second-class matter, January 13, 1908, at the postoffice at Raleigh, N. C.,
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1930

JANUARY

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JANUARY

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FEBRUARY

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JULY

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AUGUST

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9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31	....	....	....	....	....

SEPTEMBER

S	M	T	W	T	F	S
....	....	1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	....	....	....
....	....	....	....	....	....	....

OCTOBER

S	M	T	W	T	F	S
....	....	....	....	1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

NOVEMBER

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	....	....	....	....	....
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DECEMBER

S	M	T	W	T	F	S
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6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31	....	....

Calendar for the Year 1930-'31

Sept.	9.	Tuesday	12:00 noon. Matriculation and Registration of new students.
Sept.	10.	Wednesday	Assignment of new students to Faculty advisers. Conferences. Examinations for making up conditions and deficiencies.
Sept.	11.	Thursday	9:00 to 1:00. Matriculation and Registration of former students.
Sept.	12.	Friday	LECTURES AND CLASS WORK begin.
Oct.	16.	Thursday	State Fair, a holiday.
Nov.	27.	Thursday	THANKSGIVING DAY, a holiday.
Dec.	1.	Monday	Examinations for making up conditions and deficiencies.
Dec.	20.	Saturday	12:00 noon. CHRISTMAS RECESS begins.
Jan.	5.	Monday	12:00 noon. CHRISTMAS RECESS ends.
Jan.	12-17.		Students must submit to the Dean their schedules of work for the second semester.
Jan.	21-27.		FIRST SEMESTER examinations.
Jan.	26-27.		MATRICULATION and REGISTRATION of all students for the second semester.
Jan.	28.	Wednesday	LECTURES and CLASS WORK of second semester begin.
Feb.	6.	Friday	FOUNDERS' DAY.
April	2.	Thursday	12:00 noon. Spring holiday begins.
April	7.	Tuesday	12:00 noon. Spring holiday ends.
May	4.	Monday	Examination for making up conditions and deficiencies.
May	13-22.		Students must submit to the Dean their schedules of work for 1931-1932.
May	25-30.		SECOND SEMESTER examinations.
May 30-June 2.			COMMENCEMENT.

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Terms Expire 1930

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Margaret Shields Everett.....Greenville
Edwin McKee Goodwin.....Morganton
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Livingston Johnson.....Raleigh
Joseph Dozier Boushall.....Raleigh

Terms Expire 1931

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George Thomas Watkins.....Durham
Walter Herbert Weatherspoon.....Raleigh
William Louis Poteat.....Wake Forest
Sallie Bailey Jones.....Raleigh
William Rufus Bradshaw.....Morganton
John Thomas Johnson Battle.....Greensboro

Terms Expire 1932

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George Thomas Lumpkin.....Winston-Salem
James Yadkin Joyner.....Raleigh
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Sallie McCracken.....Thomasville

Terms Expire 1933

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NURSE

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Winthrop College, B.S.; Columbia University, A.M.

ASSOCIATE PROFESSOR OF HOME ECONOMICS

HERMINE CAROLINE STUEVEN

Graduate the Hanover Teachers' College, Germany; Graduate Study, The Sorbonne, Harvard and Columbia Universities

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West Virginia University, A.B., A.M.; Graduate Student, University of Chicago

ASSISTANT PROFESSOR OF HISTORY

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Anderson College, A.B.; Cornell University, A.M.

ASSISTANT PROFESSOR OF ENGLISH

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University of Denver, A.B.; North Carolina State College, M.S.; Graduate Student, University of North Carolina

ASSISTANT PROFESSOR OF HISTORY

FLORENCE MARIAN HOAGLAND, A.B., A.M.

Cornell University, A.B.; Columbia University, A.M.

ASSISTANT PROFESSOR OF PSYCHOLOGY AND PHILOSOPHY

MARY ELIZABETH GRAYDON, A.B., A.M.

University of South Carolina, A.B., A.M.

ASSISTANT PROFESSOR OF LATIN

ISAAC MORTON MERCER, A.M., TH.M., D.D.

University of Richmond, A.M.; Southern Baptist Theological Seminary, Th.M.; University of Richmond, D.D.

ASSISTANT PROFESSOR OF RELIGION

DORIS KATHERINE TILLERY, A.B.

Meredith College, A.B.; Graduate Student, University of Chicago and Duke University

INSTRUCTOR IN MATHEMATICS

CONNIE MAY HORNE, A.B., A.M.

Oxford College, A.B.; Columbia University, A.M.; Graduate Student, The Sorbonne and Columbia University

INSTRUCTOR IN MODERN LANGUAGES

MARY JAMES SPRUILL, A.B., A.M.

University of North Carolina, A.B., A.M.; Graduate Study, Columbia University and University of North Carolina

INSTRUCTOR IN ENGLISH

ALICE BARNWELL KEITH, B.S., M.S.

Columbia University, B.S.; University of Tennessee, M.S.

INSTRUCTOR IN HISTORY

MARY YARBROUGH, A.B., A.M.

Meredith College, A.B.; North Carolina State College, A.M.; Graduate Study, Columbia University

INSTRUCTOR IN CHEMISTRY

MABEL ACHSA BARKLEY, B.S., A.M.

Peabody College, B.S., A.M.

INSTRUCTOR IN BIOLOGY AND CHEMISTRY

HARRIET MARTHA BOYD, PH.B., M.S.

Brown University, Ph.B.; Middlebury College, M.S.; Graduate Study, Summer Session, Long Island Biological Association

INSTRUCTOR IN BIOLOGY

MADELEINE BROWN, A.B.

Mount Holyoke College, A.B.; Graduate Study, Wellesley College

INSTRUCTOR IN ENGLISH

CAROLYN ARNOLD PEACOCK, A.B.

Meredith College, A.B.; Graduate Study, Oberlin College

INSTRUCTOR IN ENGLISH

Faculty of Department of Art

IDA ISABELLA POTEAT

New York School of Fine and Applied Arts; Cooper Union Art School, New York; School of Applied Design, Philadelphia; Pupil of Mounier; Chase Class, London

PROFESSOR OF ART

MARY H. TILLERY

Meredith College, Diploma in Art; Graduate Study in Pennsylvania Academy of Fine Arts

ASSOCIATE PROFESSOR OF ART

Faculty of Department of Music

ISAAC LUCIUS BATTIN, A.B., A.M., B.M., F.A.G.O.

Swarthmore, A.B., A.M.; University of Pennsylvania, B.M.; Associate American Guild of Organists, and Fellow of the American Guild of Organists

PROFESSOR OF MUSIC

MAY CRAWFORD

Graduate, Brownell Hall, Omaha, Nebraska; Student, University of Nebraska School of Music; four years in Paris; Piano with Wager Swayne; Harmony and Analysis with Campbell Tipton; Solfeggio and Theory with Emile Schvartz of Paris Conservatoire; Pupil of Harold Bauer

ASSOCIATE PROFESSOR OF PIANO

CHARLOTTE ELIZABETH ARMSTRONG

New England Conservatory, Boston; Institute of Musical Art, New York City; Pupil of Felix Winternitz, Anton Witek, Charles Martin Loeffler; Orchestration, Stuart Mason, Boston University; Violin, with Paul Stoeving; History of Music with Waldo S. Pratt, Glenn Gildersleeve of Columbia University

ASSOCIATE PROFESSOR OF VIOLIN

ETHEL M. ROWLAND

Diploma Boston Normal School; Voice work with Leverett B. Merrill of Boston, Herbert W. Greene, New York, and Harmony with Osborne McConathy; Certificate in Public School Music from Silver Burdette Summer School; Courses in Harvard Summer School in Appreciation of Music

ASSOCIATE PROFESSOR OF VOICE

EMILY PARSONS

State Normal of Massachusetts School of Music Pedagogy, Northampton, Mass.; Student of Mabel A. Maynard, Rupert Neily, La Forge, and Monseur Puel

ASSISTANT PROFESSOR OF VOICE

MARTHA CAROLINE GALT, A.B.

Shorter College, Diploma in Piano, and A.B. Degree; Graduate Work in Piano, Shorter College; Pupil of Heinrich Pfitzner and Rudolph Ganz; Pupil of Sigismond Stojowski, Piano; Pupil of Walter Peck Stanley, Organ

ASSISTANT PROFESSOR OF PIANO

SARAH LAMBERT BLALOCK

Diploma in Piano, Meredith College; Student, Faelton Pianoforte School, Boston; Eugene Heffley, New York City; Charles Cooper, New York City; Chautauqua Summer School; Isidor Philipp, Paris

ASSISTANT PROFESSOR OF PIANO

VIRGINIA BRANCH

Meredith College, Diploma in Piano

INSTRUCTOR IN PIANO

BARBARA PIKE, A.B.

Wellesley College, A.B.

INSTRUCTOR IN MUSIC

WILLIAM ARTHUR POTTER

Graduate, Columbia School of Music; Harmony with Harold Morriott; History with Cyril Graham; Conducting with George Dasch; Public School Music with Letha McClure; Director of Music in the Public Schools of Raleigh

LECTURER IN PUBLIC SCHOOL MUSIC

MRS. MARGARET HIGHSMITH BROWN, B.M.

Southern Conservatory of Music, B.M.; Graduate, American Institute of Normal Methods; Public School Music under Hollis Dann, Wade R. Brown, Blinn Owen; Supervisor of Music in the Grade Schools of Raleigh

LECTURER IN PUBLIC SCHOOL MUSIC

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LILLIAN ROBERTSON
EVELYN SHERWIN

STUDENT ASSISTANTS IN BIOLOGY

NELL BARRIER
MARY BROADHURST
ELIZABETH JAMES

STUDENT ASSISTANTS IN CHEMISTRY

KITTY MAKEPEACE

STUDENT ASSISTANT IN RELIGIOUS EDUCATION

GLADYS BLALOCK
MARY BROADHURST
MARY HENLEY
DOROTHY LAWRENCE
RUTH PRESLAR
JESSIE BELLE RAIFORD
ELIZABETH STEVENS

STUDENT ASSISTANTS IN LIBRARY

RUTH PHILLIPS

STUDENT ASSISTANT IN PHYSICAL EDUCATION

Faculty Committees

Advanced Standing—Miss Johnson, Mr. Boomhour, Miss Barber, Mr. Canaday.
Appointments—Mr. Huggins, Miss Poteat, Mr. Battin.
Athletics—Miss Royster, Miss Anderson, Miss D. Tillery.
Bulletin—Miss Harris, Miss Porter, Mrs. Wallace.
Catalogue—Mr. Boomhour, Mr. Canaday, Miss Johnson.
Classification—The Dean, with the heads of the departments.
Executive—President Brewer, Dean Boomhour, Miss Biggers, Miss Johnson, Miss Allen, Miss Poteat.
Lectures—Mr. Riley, Miss Winston, Miss Harris.
Library—Mr. Freeman, Miss Allen, Miss Brewer, Miss Harris, Miss M. Tillery.
Public Functions—Miss Lawrence, Miss Royster, Miss Biggers.
Concerts—Mr. Battin, Miss Crawford, Miss Armstrong.

Officers of the Alumnæ Association, 1929-1930

President—Mrs. Benjamin W. Parham, '14.....Oxford, N. C.
Vice-President—Mrs. Eugene I. Olive, '13.....Chapel Hill, N. C.
Recording Secretary—Mrs. Wm. L. Wyatt, '09.....Raleigh, N. C.
Commencement Speaker—Harriet L. Herring, '13....Chapel Hill, N. C.
Alternate Speaker—Mrs. E. B. Earnshaw, '05.....Wake Forest, N. C.
General Alumnæ Secretary and Treasurer—Mae Grimmer, '14,
Meredith College, Raleigh, N. C.

Meredith College

Foundation

Meredith College, founded by the Baptist State Convention of North Carolina, was granted a charter by the State Legislature in 1891, and was first opened to students on September 27, 1899. It is named Meredith College in honor of the Reverend Thomas Meredith, for many years a noted leader of the Baptist denomination in North Carolina. This name is especially appropriate, for Thomas Meredith presented a report to the Baptist State Convention of 1838 strongly recommending the establishment of an institution in Raleigh for the higher education of women.

Location

Meredith College is admirably located near the western boundary of the city of Raleigh. That Raleigh is an educational center is clearly shown by the number of schools and colleges located in its midst. The city is situated on the edge of a plateau which overlooks the coastal plain, and is 365 feet above the sea-level; thus it is favorably affected both by the climate of the seacoast and by that of the mountains. The site on which stand the buildings of Meredith College is 470 feet above the sea-level, and contains 130 acres of land. State highways numbers 10, 90, and 50 pass through the southern edge of the property, and there is a frontage of 1,800 feet on the Seaboard and Southern railroad tracks. Water is secured from the city of Raleigh; it is of excellent quality and is tested regularly by experts.

There are two groups of college buildings. One group consists of permanent, fireproof structures, and provides four dormitories, a library and administration building, and a dining-room and kitchen building. The dormitories are three stories in height, and will accommodate one hundred and twenty-five students each. The dormitories are so arranged that there is a bathroom between each two living-rooms. Each

living-room provides for two students, and there is a separate closet for each occupant.

The other group of buildings consists of four temporary structures. One of these provides for auditorium and music studios and practice rooms. A second one has accommodations for the science departments. The equipment in these laboratories is the best that can be procured. A third building in this group provides classrooms and offices for other departments. The fourth building is a gymnasium, well equipped for its purpose.

Laboratories

Laboratories are furnished with water and gas, together with necessary supplies for individual work in chemistry, physics, biology, and home economics.

The State Museum, to which additions are continually being made, is of much service to the department of science.

Library

The library is in charge of a trained librarian, and is scientifically classified and catalogued.

There are over fourteen thousand volumes and more than three thousand pamphlets in the library. These have been selected by heads of departments, and are in constant use by students. One hundred and fifty-seven magazines, forty-six college magazines, and seventeen newspapers are received regularly throughout the college year.

In addition to the library of Meredith College, the Olivia Raney Library and the State Library are open to students. The State Library offers to students of American history unusual advantages in North Carolina and Southern history.

Religious Life

All regular students are required to attend the chapel services each day. All boarding students are required, also, to attend Sunday school and church services each Sunday morn-

ing, five absences without excuse being allowed during the year.

The Baptist Students Union Cabinet is the connecting link for all of the religious organizations of the college. The president of each of these organizations is a member of this cabinet, and in this way the interest of each is conserved and all are mutually helpful.

The Young Woman's Auxiliary has an independent corps of officers and maintains a definite denominational affiliation. All missionary contributions are directed through denominational channels, gifts to the denominational unified program being made through home churches, and reported to treasurer of Young Woman's Auxiliary. Its meetings occur every Sunday evening, with one of the ten circles in charge of the program.

The ten B. Y. P. U.'s meet every Wednesday evening. They reach every member, and serve as the connecting link between the college religious life and the home.

Classes in Mission study and in Sunday School Teacher Training, under the direction of members of the faculty and students, pursue systematic courses of study, the aim of which is to give the student a more thorough knowledge of mission methods and to fit each one for an efficient, intelligent work in Sunday school.

During the past year there have been two bands of Student Volunteers, one for work on foreign fields, the other for work in the homeland. Each of these bands is represented in the Baptist Student Union Cabinet by its president.

Government

A system of student government prevails in the college, the basis of which is a set of regulations agreed to by faculty and students. The executive committee of the Student Government Association has general oversight of order and deportment among the students. An advisory committee from the faculty, however, assists the students in the solving of difficult problems. The restrictions imposed by this system of government

are believed to be only those which will tend to bring about a normal, wholesome student life; and any who are not willing to be guided by them should not apply for admission to the college.

Recognition

Meredith College is a member of the Association of Colleges and Secondary Schools of the Southern States. Graduates who hold the Bachelor of Arts degree are eligible for full membership in the American Association of University Women. Meredith College is also on the list of colleges approved by the Association of American Universities.

Hygiene and Care of the Sick

A well equipped infirmary, under the direction of an efficient nurse, is maintained for benefit of students unable to attend regular work on account of sickness.

The physician in charge holds office hours at the college, at which time students may consult her upon all subjects of hygiene or relative to their personal health. The general laws of health are enforced as far as possible. It is the purpose of the college physician to prevent sickness by means of the knowledge and proper observance of hygienic conditions. The diet of the sick is under the direction of the physician and nurse. Once a week during the year the physician in charge lectures to the students on general hygiene. Students are required to attend these lectures from 5 to 6 on Friday.

Literary Societies

There are two literary societies: Philaretian and Astrotekton, meeting every Monday evening. These societies are organized to give variety to the college life and to promote general culture.

For method of determining society membership, see the Student Government Handbook.

In each society there is offered a memorial medal for the

best English essay. The Carter-Upchurch medal of the Astrotekton Society is the gift of Mr. Paschal Andrews Carter, of New York City. The Minnie Jackson Bowling medal of the Philaretian Society is given by Dr. Edward Holt Bowling, of Durham.

It is believed that secret societies are undemocratic and will detract from the interest and value of the literary societies. The organization of sororities or clubs of any sort is, therefore, prohibited.

College Publications

By the College

The Bulletin.—This is the official publication of the College, and appears quarterly. It will be mailed to any address regularly upon request to the President.

By the Students

The Acorn.—This is the monthly magazine of the students. It will be mailed to any address upon receipt by the Business Manager of the subscription price—two dollars and fifty cents.

Oak Leaves, the College Annual, is published by the Literary Societies. Any one desiring a copy should communicate with the Business Manager of the Annual.

The Twig.—Published twenty-five times a year by the students. Communications should be addressed to the Business Manager of *The Twig.*

Expenses

	Per Semester
Board in main dining-room, literary tuition, room (with light, heat, and water), and other college fees	$ 250.00
With board in Meredith Club	217.50
Student budget fee, payable October 13	14.75

The room reservation fee of $10.00, paid before assignment of room, is included in the above charges, and will be credited on the semester's account.

Payment of Fees, Session 1930-1931

At Fall Semester Matriculation:

By students boarding in main dining-room	$125.00
By students boarding in Meredith Club	80.00*
By day students	30.00

By special students, one-half of semester's fees.

On November 10, by all students, balance of account for fall semester.

At Spring Semester Matriculation:

By students boarding in main dining-room	$125.00
By students boarding in Meredith Club	80.00*
By day students	30.00

By special students, one-half of semester's fees.

On March 31, by all students, balance of account for spring semester.

Departmental fees are extra, as follows:

		Per Semester
Piano	$37.50	$45.00
Organ		45.00
Violin		45.00
Voice	$35.00, $37.50	45.00
Art		35.00
Art studio		2.50
Single lessons in art		2.50
Chemical laboratory fee		2.50
Biological laboratory fee		2.50
Physical laboratory fee		2.50
Cooking laboratory fee		7.50
Sewing laboratory fee		1.00

* This does not include board, which is paid to the Club Stewardess monthly, in advance, $15.00 for the first month and $12.50 for each of the eight months following. This makes a total cost of board, in the Club, $115.00 for the year.

	Per Semester
Use of piano one hour daily	$ 4.50
For each additional hour	2.25
Use of pipe organ, per hour	.25
Laundry (flat work only)	5.00

Expenses of Day Students

	Per Semester
Tuition	$ 60.00
Library fee	2.50

Departmental fees are extra, according to courses taken. See statement of departmental fees above.

Expenses of Special Day Students

	Per Semester
For one-class course	$ 20.00
For two-class course	40.00
For three-class course	60.00

Subjects with laboratory courses require payment of laboratory fees.

Graduation fee, including diploma, $5.00.

Practice teaching fee, $15.00.

Practice house fee, $10.00.

If a student withdraws from the institution, or is sent away for misconduct, before the semester expires, no charges for tuition, room rent, or incidental expenses for that semester, and no charges for board for the quarter in which she leaves will be refunded. But in event of sickness of such a nature as in the opinion of the college physician requires the retirement of the student, the charges for board may be refunded from the date of retirement, upon the order of the executive committee, provided that no reduction be made for absence of less than four weeks.

Teachers remaining during the Christmas recess will be charged regular table board.

The medical fee of $10.00 meets the charges for the college physician and the college nurse. Any services in addition to this, as well as all prescriptions, will be paid for by the patron receiving the benefit of the same.

In the club the students, under the direction of an experienced dietitian, do their own cooking and serving. The work is distributed so that not more than one-half hour a day is required of any

one student. The cost of table board in this way is reduced to $57.50 a semester, and is payable in monthly installments, in advance.

The student budget fee is required of all resident students and of all day students taking as many as three subjects. This fee meets all of a student's obligations to the several student organizations, and includes subscriptions to the three student publications. The fee amounts to $14.75 and is handled through the Student Government Committee.

Registration

On days of registration at the beginning of each semester each student is required to pay to the bursar the required fee, and show receipt for same to the dean at the time of registration. Matriculation and registration are not completed until the course of study for the semester is approved by the dean.

No student may enter any class at the beginning of either semester until she has paid the required fee.

Any student who fails to register with the dean at the appointed time will be required to pay the bursar an additional fee of $1 and to show receipt for the same to the dean. This special fee of $1 will be required of those who are late in entering as well as those who neglect to arrange their courses with the dean, and will not be deducted from any bill. For time of registration, see page 28.

To secure rooms, application must be accompanied by a deposit of $10. No definite room can be assigned except at the college office. Any preference in rooms will be given in the order of application.

Admission Requirements

Fifteen units are required for admission to Meredith College. Students must meet the specific requirements of the course in which they seek a diploma or degree.

Students are admitted to the college either (*A*) by certificate or (*B*) by examination.

A. The fifteen units offered for entrance must be certified by the principal of an accredited high school. A student who wishes to apply for admission by certificate should send to the president for a blank certificate, and have it filled out and signed by the principal of the school she is attending. This certificate should be filled out by the high-school official as soon as the final grades of the high-school course are determined, and the certificate sent to Meredith College immediately. All certificates should be filed in the president's office before August of the year in which the student wishes to enter.

B. Students who cannot present a certificate from an accredited school will be required to pass examinations before entering the college. Application for taking college entrance examinations should be made to the high-school principal or county superintendent before the middle of April.

A student who presents the fifteen units for entrance, but who is deficient in some part or parts of the prescribed entrance requirements of the course for which she registers, will be allowed to enter the college. A student will be given two units of credit for entrance for a year's course in foreign language in the college. In this way it is possible for a student to make up a deficiency of two units in language, and at the same time keep up her full college work. Deficiencies must be satisfied by the beginning of the third year. Students who do not comply with these regulations will not be eligible to graduate with their class.

Admission to College Classes

For admission to the freshman class a candidate must offer fifteen units of credit. A unit represents four one-hour recita-

tions or five forty-five-minute recitations a week throughout a secondary school year, and is estimated to be equivalent to one-fourth of the work of one year in the high school.

Every candidate for the A.B. degree must offer:

English		4	units
Mathematics	Algebra	1.5	units
	Plane Geometry	1	unit
*Foreign Languages	Latin, French, German, †Spanish	4	units
‡Electives		4.5	units
Total		15	units

The elective units must be chosen from the following: English, one unit; Algebra, Solid Geometry, Trigonometry, Commercial Arithmetic, one-half unit each; History, one to four units; Bible, one unit; Physiology, Physical Geography, Physics, Botany, Chemistry, General Science, Cookery, Commercial Geography, one-half or one unit each; Foreign Language or Languages not counted among required subjects.

Admission to Advanced Standing

A student applying for advanced standing or credit from another institution must present the following information:

(*a*) A certificate of honorable dismissal from the institution last attended. (*b*) An official transcript of her record at such institution, together with a catalogue that describes the courses taken. (*c*) Details of the units offered (or accepted) for college entrance and the name of the high school from which the entrance units were received. All of this information should be sent from the institution last attended to Meredith College at least two weeks before the opening of the session. Students who have completed two years of college work must indicate the

*At least two years of work must be completed in every foreign language offered for a degree.

†Spanish is accepted for entrance, but no Spanish is offered in Meredith.

‡Not more than four half-unit courses will be counted. Not more than two units of vocational subjects will be counted.

two majors and the other subjects that they expect to pursue the first semester.

When the candidate comes from an institution belonging to the Association of Colleges and Secondary Schools of the Southern States, or an association of equal rank, she will be given credit for the successful completion of courses that correspond to those offered by Meredith College. After 1931-1932 a candidate coming from any other institution will be required to continue or take an examination in all except one of the departments in which credit is claimed.

The maximum credit that will be allowed for any semester is eighteen hours. Credit for laboratory work will be estimated on the same basis as is allowed for corresponding work in Meredith College.

The maximum credit accepted from a junior college is sixty-six semester hours.

Summer School Credits

The student should have the announcement of the summer school that she is to attend, and should secure the written approval of the heads of the departments for the courses that she plans to take. The names of these courses and the outline of the courses should be filed with the Committee on Advanced Standing before commencement. The student will be advised what credit will be allowed for the proposed summer work.

Not more than six semester hours of prescribed work will be accepted, and not more than four semester hours of prescribed work in any one department will be accepted.

Definition of Entrance Requirements

ENGLISH (4 units)

The four units of English offered by students from an accredited high school will be accepted. Following the requirements of the National Conference on Uniform Entrance Requirements, the department expects that in all written work the student pay

constant attention to spelling and punctuation, and to the structure of sentences, paragraphs, and whole compositions. In all oral work there should be constant insistence upon the elimination of personal speech-defects, and of obscure enunciation. It is expected that the student be able to read with intelligence and appreciation work of moderate difficulty, and show familiarity with a few masterpieces.

FRENCH (2 units)*

FIRST-YEAR FRENCH (1 UNIT)

A. Careful drill in pronunciation; Fraser and Squair, *French Grammar*, Part I (or its equivalent); reading of 150-200 pages of easy French. Suggested texts for reading:

Bird's *Beginner's French;* Méras et Roth, *Petit Contes de France;* or Guerber, *Contes et Légendes;* Mairet, *La Tâche du Petit Pierre;* Lavisse, *Historie de France, Cours Elémentaire;* Ballard, *Stories for Oral French.*

SECOND-YEAR FRENCH (1 UNIT)

B. Fraser and Squair, *French Grammar*, Part II; reading of 300-400 pages of French. Reading from texts selected from the following:

Labiche et Martin, *Le Voyage de M. Perrichon;* or Augier, *Le Gendre de M. Poirier;* George Sand, *La Mare au Diable;* Lamartine, *La Révolution Française;* Mérimée, *Colomba;* Daudet, *Contes Choisis;* Pattou, *Causeries; Les Récits Historiques.*

GERMAN (2 units)*

FIRST-YEAR GERMAN (1 UNIT)

A. Drill in pronunciation; Thomas, *German Grammar.* Texts for reading:

Zinnecker, *Deutsch für Anfänger;* Ballard and Krause, *Short Stories for Oral German;* Müller and Wenckebach, *Glück Auf;* Storm, *Immensee;* Wilhelmi, *Einer muss heiraten;* Arnold, *Fritz auf Ferien;* Thomas, *Practical German Grammar.*

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* Instead of four units in Latin, two units in Latin and two units of French or German may be offered. If four units of Latin are presented, French or German may be offered as elective units; however, no single unit in any foreign language will be accepted unless work in that language is continued for at least one year.

SECOND-YEAR GERMAN (1 UNIT)

B. Thomas, *German Grammar*, finished (or its equivalent); reading of 300-400 pages of German. For suggested reading texts:

Heyse, *L'arrabiata* or *Das Mädschen von Treppi;* Allen, *Vier Deutsche Lustspiele;* Hatfield, *German Lyrics and Ballads;* Hillern, *Höher als die Kirche;* Wildenbruch, *Das Edle Blut.*

LATIN (4 units)*†

FIRST-YEAR LATIN (1 UNIT)

(1) A thorough knowledge of forms and principles of syntax.

SECOND-YEAR LATIN (1 UNIT)

(2) Cæsar, four books. Grammar and constant practice in writing easy Latin sentences illustrating rules of syntax.

THIRD-YEAR LATIN (1 UNIT)

(3) Cicero, six orations, including the Manilian Law. At least one period a week should be devoted to prose composition.

FOURTH-YEAR LATIN (1 UNIT)

(4) Virgil, *Æneid*, six books. Study of meter and style. Prose composition, one period a week.

HISTORY (Elective)

The candidate may offer as many as four of the following units in history:

(a) Ancient History to the fifth century or to about 800 A.D., or Early European History to about the beginning of the eighteenth century (1 unit).

(b) Mediæval and modern European History, or Modern European History from about the beginning of the eighteenth century (1 unit).

(c) English History (1 unit).

(d) American History (1 unit).

(e) Civics (½ unit).

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*Instead of four units in Latin, two units in Latin and two units of French or German may be offered. If four units of Latin are presented, French or German may be offered as elective units; however, no single unit in any foreign language will be accepted unless work in that language is continued for at least one year.

†The work of schools which follow the recommendations of the report of the Classical investigation will also be accepted for any year of high-school work.

MATHEMATICS (2.5 units)‡

ALGEBRA (1.5 UNITS)

The requirements in algebra include the following subjects: The four fundamental operations of algebra, powers and roots, factors, common divisors and multiples, fractions, ratio and proportions, inequalities, exponents, equations of the first and second degrees with one or more unknown quantities, radicals and equations involving radicals, arithmetical and geometrical progressions, binomial theorem for positive integral exponents.

Pupils should be required throughout the course to solve numerous problems which involve putting questions into equations. It is also expected that the work be accompanied by graphical methods in the solution of equations of all types.

It will require at least one and one-half years with four or five one-hour recitation periods a week to complete this work.

PLANE GEOMETRY (1 UNIT)

The usual theorems and problems of some good textbook in plane geometry, together with a sufficient number of original problems to enable the student to solve such problems readily and accurately.

To be acceptable, the work in plane geometry must cover a full year with four or five one-hour recitation periods a week.

SOLID GEOMETRY (½ UNIT)

This work should complete the chapters on straight lines and planes in space, prisms and cylinders, pyramids and cones, and spheres. Special emphasis should be placed on applications, the student solving a large number of problems illustrating the theorems of the text.

BIBLE (Elective)

Entrance credit of one unit may be allowed for work in one or more of the following branches of Religious Education: (1) Bible History, (2) Sunday School Pedagogy, (3) Missions.

SCIENCE (Elective)

PHYSIOLOGY AND HYGIENE (½ UNIT OR 1 UNIT)

The candidate must be familiar with the general structure of the body, digestion, circulation, respiration, and the nervous system.

‡An additional half-unit in algebra may be counted towards entrance if sufficient time has been given to the subject. No more than two units will be given for algebra. Solid geometry may be offered as an elective and counts one-half unit.

PHYSICAL GEOGRAPHY (½ UNIT OR 1 UNIT)

This course should include a detailed study of the land forms and physiographic factors. The course will require at least one year.

PHYSICS (½ UNIT OR 1 UNIT)

One year's work, including the principles of mechanics, heat, electricity, sound, and light. About one-third of the time is given to individual laboratory work, which is reported in carefully prepared notebooks.

BOTANY (½ UNIT OR 1 UNIT)

The student should acquire a knowledge of plant structure and development; a knowledge of the fundamental principles of plant nutrition, assimilation, growth, and reproduction; and a knowledge of the relation of plants to other living things. A large part of this information should be gained by laboratory and field work.

CHEMISTRY (½ UNIT OR 1 UNIT)

This course should include the general laws and theories of chemistry and make the student familiar with the occurrence, preparation, and properties of the common elements and their compounds.

GENERAL SCIENCE (½ UNIT OR 1 UNIT)

This course should serve as an introduction to the study of the various branches of science, and should be based on some standard text.

HOME ECONOMICS (½ UNIT OR 1 UNIT)

A full unit in cooking will not be given unless a notebook certified by the teacher is presented. A half-unit or a unit in this subject will be allowed, according to the time given to it. Two double laboratory periods will count for two recitations.

General Regulations of Academic Work

Routine of Entrance and Registration

1. *Enrollment.* All students, upon arrival in the city, will report to the office of dean of women and enroll.

2. *Matriculation.* Each semester every student will pay the bursar the required matriculation fee. Days for matriculation are as follows: for the first semester, September 9, 10, and 11; and second semester, January 26 and 27.

3. *Registration.* Each semester every student will come to the dean's office, exhibit her matriculation card and have her course of study for the semester approved by the dean. Students must complete registration in the dean's office before three o'clock of the last day of registration. Days for registration: for the first semester, September 9, 10, and 11; second semester, January 26 and 27. The penalty for not completing registration on time is an extra fee of $1.00.

Reports

At the end of each semester a report is sent to the parent or guardian of the student, showing her grade of scholarship and number of absences from recitation and other college duties.

At the close of the first and third quarters parents and students are notified if students are not making satisfactory grades.

The grade of scholarship is reported in letters. A, B, C, and D indicate passing grades; E indicates a condition; F indicates failure and that the subject must be repeated in class. In order to be graduated, the students must make grades high enough to average C on seventy-five semester hours of work.

The college reserves the right to exclude, at any time, a student whose academic standing or conduct it regards as undesirable.

Conditioned Students

Freshmen must offer fifteen units and are not allowed any conditions. Members of other classes may have conditions not exceeding six semester hours.

In art or music, to be classed as a freshman or sophomore, the student may have only a slight condition in the department

in which she majors. No student will be classed as a junior or senior if conditioned in the department in which she majors.

Conditions

A student who is conditioned on any of the work of a semester will be given only one examination for removal of the condition.

Conditions for the work of the first semester must be removed on the first Monday of the next May, or on Wednesday of the opening week of the next session. Conditions for the work of the second semester must be removed on Wednesday of the opening week of the next session, or on the first Monday of the next December. If the student does not remove the condition at one of these two times she will be required to repeat the work in class.

A senior who has any condition at the end of the first semester must remove that condition during the last two weeks of the next February. A senior who has any condition on the work of the second semester will be given one opportunity to remove the condition during the first three days of the week following the week of senior examinations.

A senior who does not have all conditions satisfied at the time specified will be dropped from the senior class. She will be given one opportunity to make up each condition at the regular time for making up conditions during the following year, and will be graduated at the next commencement after she has made up all conditions.

No student will receive credit for work in any subject until her conditions or deficiencies in that subject are removed.

No student will be allowed an examination on other dates than those arranged above until she shall have shown to the dean good reason for it and paid to the bursar one dollar for the library fund. In the case of conflict with other college duties, or illness, this fee will be remitted.

The English department may impose a condition in English composition upon a student who hands in to any department a paper which contains gross violations of the fundamentals of English composition.

Requirements for Graduation

To be entitled to a degree or diploma, the student must during her college course prove herself to be of worthy character, and must complete in a satisfactory way the course of work prescribed for the degree or diploma in the school from which she wishes to be graduated. Unless she comes from a senior college approved by the Association of Colleges and Secondary Schools of the Southern States, or by an association of equal rank, the candidate for a degree or diploma must spend at least two years in residence. The last work that is to count toward a degree or diploma must be done at Meredith. During her college course she must make grades sufficient to entitle her to seventy-five honor points.*

All prescribed freshman subjects, including history and mathematics, must be completed by the beginning of the third year. All prescribed sophomore subjects must be completed by the beginning of the senior year. Any student who does not comply with this regulation will not be eligible for graduation the next commencement.

Underclassmen and juniors are required to take not less than fifteen hours of work a week. Seniors are required to take at least fourteen hours of work each semester.

No student may take more than sixteen hours work unless she passed in fifteen hours the preceding semester and has permission from the faculty.

The maximum number of hours of credit that will be allowed during any semester is eighteen.

A student wishing to make up work under a tutor must consult the dean at the time she arranges her regular work.

Degrees and Diplomas

The college confers the degrees of Bachelor of Arts and Bachelor of Music, and Diploma in Art.

To be entitled to the degree of Bachelor of Arts the candi-

*A grade of A gives three points, B gives two points, and C gives one point for each semester hour of credit.

date must complete, in addition to fifteen entrance units, 120 semester hours of work. Of the 120 semester hours required for the degree, 53 or 51 are prescribed, 36 are chosen from two of the groups of majors, and 31 or 33 are free electives (pages 32-33).

For students who enter technical schools two hours of laboratory will be considered equal to one hour of lecture or recitation, and the number of semester hours required for graduation will be increased according to the number of laboratory hours taken.

The requirements for the degree of Bachelor of Music are given on pages 76-81.

The requirements for the Diploma in Art are given on pages 66-67.

Requirements for the A.B. Degree

1. *Requirements without option:*

	Semester hours
English 10-11, freshman year	6
English 20-21, sophomore year	6
Religion 20, 21, sophomore or junior year	6
Psychology 30, junior year	3

2. *Required with option:*

Three subjects from Group I and two subjects from Group II, except that students who received entrance credit of one or more units in Chemistry, Biology, or Physics may choose four subjects in Group I and one subject for which no entrance credit was received from Group II.

GROUP I

	Semester hours
Latin or Greek, freshman year	6
A Modern Foreign Language (French or German or Spanish), freshman or sophomore year	6
Mathematics 10-11, freshman or sophomore year	6
History, or Economics and Sociology, freshman or sophomore year	6

GROUP II

Chemistry 10-11, freshman or sophomore year	8
Biology 12-13, freshman or sophomore year	6
Physics 30-31, junior or senior year	6

3. *Electives to be distributed as follows:*

(a) Two major subjects to aggregate at least thirty-six semester hours and not less than twelve semester hours in either. Major courses may be selected from the following: (1) Biology, (2) Chemistry, (3) Economics and Sociology, (4) Education, (5) English, (6) French, (7) German, (8) Greek, (9) History, (10) Home Economics, (11) Latin, (12) Mathematics, (13) Psychology; (14) Religion, (15) General Science.

The course outlined for teaching Home Economics in the state high schools includes a first and second major for Meredith.

(b) Free electives sufficient to make a total of one hundred

twenty semester hours, when added to the required and major subjects. Free electives may include any subject offered as a major, not previously included in one of the two major subjects, or may include Astronomy, Geology, Art Education, Art History, or Theoretical Courses in Music.

If a student enters with four units of Latin and no modern language, or with three units of Latin and two units of modern language, she will be required to continue one of the languages for one year, or begin another foreign language, which must be continued for at least two years. If a student enters with two units in Latin and two units in a modern language, she will be required to continue one of the languages two years or both of the languages for one year, or one of the languages for one year and begin a third foreign language, which must be continued for at least two years. If a student enters with four units of modern language, she will be required to continue one of those languages two years or two of them one year. At least two years work, including work that was accepted for entrance, must be completed in every foreign language that is to count towards a diploma or a degree.

Schedule of Examinations

Fall Semester

Class		*Examination*	
2:45	M.W.F	10-12	Wed.
1:45	M.W.F	2- 4	Wed.
12:00	M.W.F	10-12	Thu.
11:00	M.W.F	2- 4	Thu.
9:30	M.W.F	10-12	Fri.
8:30	M.W.F	2- 4	Fri.
12:00	T.T.S	10-12	Sat.
1:45	T.T.S	2- 4	Sat.
2:45	T.T.S	10-12	Mon.
11:00	T.T.S	2- 4	Mon.
9:30	T.T.S	2- 4	Tue.
8:30	T.T.S	2- 4	Tue.

Spring Semester

Class		*Examination*	
8:30	T.T.S	2- 4	Mon.
9:30	T.T.S	10-12	Tue.
11:00	T.T.S	2- 4	Tue.
12:00	T.T.S	10-12	Wed.
1:45	T.T.S	2- 4	Wed.
8:30	M.W.F	10-12	Thu.
9:30	M.W.F	2- 4	Thu.
11:00	M.W.F	10-12	Fri.
12:00	M.W.F	2- 4	Fri.
1:45	M.W.F	10-12	Sat.
2:45	All	2- 4	Sat.

The first day of the week on which an irregular class meets determines the time for the examination.

Schedule of Recitations

8:30—Mon. Wed. Fri.	8:30—Tues. Thu. Sat.	9:30—Mon. Wed. Fri.	9:30—Tues. Thu. Sat.	11:00—Mon. Wed. Fri.	11:00—Tues. Thu. Sat.
Art Education 36-37 Wed. Fri. Biology 23 Mon. Chemistry 61 Wed. Fri. Education 32 English 60, 49 English 12, 13 Wed. German 6-7 History 20-21 Home Ec. 20-21 Wed. Home Ec. 43 Wed. Fri. Latin 6-7 Latin 42, 43 Wed. Fri. Music 40.0-41.0 Wed. Fri.	Biology 12-13 (a) Tues. Thu. Chem. 10-11 (a), 33, 35, 40 Ec. and Soc. 26, 27 (a) Eng. 10-11 (a), 20-21 (a) Eng. 32-33 French 6-7 Home Ec. 60-61 Latin 30, 33 Tues. Latin 31 Thu. Sat. Math. 10*, 11*, 40, 41 Music 16.0-17.0 Music 20.1-21.1 Tues. Thu. Music 34.6-35.6 Tues. Thu. Music 36.6-37.6 Tues. Thu. Music 40.6-41.6 Thu. Sat. Psychology 30* (a), 40	Biology 12-13 (b) Wed. Fri. Ec. and Soc. 10, 11 Ec. and Soc. 20-21 English 11*, 20-21 (b) French 10-11 (a, b) History 16-17 Education 28 Mathematics 10, 11 (a) Music 30.0-31.0 Mon. Wed. Philosophy 44-45 Physics 30-31 Religion 22, 23 (a)	Biology 40, 23* Sat. Education 42, 39 English 10-11 (b), 42-43 French 20-21 (a, b) History 34, 35 (a), 46, 47, 60 Home Ec. 10-11 Tues. Thu. Home Ec. 12 Latin 10, 11 Mathematics 10, 11 (b) Music 36.0-37.0 Psychology 30*, 31* (b) Religion 22, 23 (b)	Biology 12-13 (c) Wed. Fri. Education 32* English 44, 45 French 4-5 Greek 20-21 History 42, 43 (a) Mathematics 30, 31 Music 26.0-27.0 Music 40.1, 41.1 Wed. Fri. Psychology 30 (c), 31 (b) Religion 20, 21 (a)	Biology 30, 31 English 10-11 (c) English 20-21 (c), 38-39 Ec. and Soc. 40, 41 French 42, 43 German 4-5 History 10-11 (a), 30-31 Home Ec. 32, 33 Tues. Thu. Home Ec. 35 Latin 60 Mathematics 20-21 Music 20.0-21.0 Tues. Thu. Religion 24-25
Laboratory Biol. 12-13 (a) Mon. Biol. 12-13 (c) Wed. Fri. Chem. 34 Wed. Fri.	**Laboratory** Biol. 12-13 (b) Tues. Thu. Biol. 23* Tues. Thu.	**Laboratory** Biol. 12-13 (a) Mon. Biol. 12-13 (c) Wed. Fri. Chem. 34 Wed. Fri.	**Laboratory** Biol. 12-13 (b) Tues. Thu. Biol. 23* Tues. Thu.	**Laboratory** Biol. 12-13 (d) Mon. Wed. Chem. 10-11 (b) Wed. Fri. Chem. 20-21; 23 Mon. Wed. Chem. 34 Mon. Home Ec. 10-11 Wed. Fri. Home Ec. 30, 31 Mon.	**Laboratory** Biol. 12-13 (e) Tues. Thu. Chem. 10-11 (a) Tues. Thu.

12:00—Mon. Wed. Fri.	12:00—Tues. Thu. Sat.	1:45—Mon. Wed. Fri.	1:45—Tues. Thu. Sat.	2:45—Mon. Wed. Fri.	2:45—Tues. Thu.
Biology 32, 33 Mon. Fri. Biology 60-61 Wed. Ec. and Soc. 26-27 (b) French 44, 45 Wed. Fri. French 10 (e) Greek 32, 33 History 10-11 (b) Home Ec. 30 Wed. Home Ec. 31 Wed. Fri. Music 10.0-11.0 Wed. Fri. Music 30.6-31.6 Wed. Fri. Religion 42, 43	Biology 22 Tues. Thu. Biology 21 Tues. Chemistry 20-21 Education 35 English 10-11 (d) French 30-31 History 10-11 (c) History 34, 35 (b) Home Ec. 40, 41 Latin 44, 45 Tues. Thu. Math. 12, 61 Religion 12, 13	Chemistry 10-11 (b) Ec. and Soc. 30, 31 English 10-11 (e) English 46-47 Mon. Wed. English 50-51 Fri. French 10-11 (d) History 10-11 (d), 22, 23 Home Ec. 34 Mon. Wed. Latin 8-9 Mathematics 10-11 (c) Music 42.1, 43.1 Wed. Fri.	Astronomy 36 Chemistry 23 Chemistry 34 Tues. English 30, 31 Tues. Geology 39 Music 20.6, 21.6 Tues. Thu.	English 10-11 (f), 20-21 (d) French 60 Greek 30, 31 History 42, 43 (b) Psychology 30 (d), 31 (e) Religion 20-21 (b)	Art History 30-31
Laboratory Biol. 12-13 (d) Mon. Wed. Chem. 20-21, 23 Mon. Wed. Chem. 10-11 (b) Wed. Fri. Home Ec. 30, 31 Mon. Home Ec. 10-11 Wed. Fri.	Laboratory Biol. 12-13 (e) Tues. Thu. Chem. 10-11 (a) Tues. Thu.	Laboratory Biol. 60-61 Mon. Biol. 32, 33 Wed. Fri. Home Ec. 30 Fri. Home Ec. 43 Mon. Fri.	Laboratory Biol. 22, 21 Tues. Thu. Chem. 30, 31 Tues. Thu. Home Ec. 20-21 Tues. Thu. Home Ec. 32, 33 Tues. Thu.	Laboratory Biol. 60-61 Mon. Biol. 12-13 (f) Mon. Fri. Biol. 12-13 (a) Wed. Biol. 32-33 Wed. Fri. Biol. 23 Wed. Fri. Chem. 10-11 (c) Mon. Fri. Home Ec. 43 Mon. Fri. Home Ec. 30 Fri. Physics 30-31	Laboratory Biology 12-13 (g) Biology 22, 21 Chem. 30, 31 Home Ec. 20, 21 Home Ec. 32, 33

Courses of Instruction

NOTE.—A course given an even number is offered the first semester; a course given an odd number is offered the second semester; a course with an even number followed by an asterisk is a first semester course offered the second semester; a course with an odd number followed by an asterisk is a second semester course offered the first semester. A course given two numbers separated by a hyphen continues through the year; a course given two numbers separated by a comma consists of two parts, either or both of which may be taken.

Courses given a number less than 20 are intended for freshmen; those numbered 20 to 29 for sophomores; 30 to 39 for juniors; 40 to 59 for seniors. Those numbered 60 to 69 are courses in Methods.

I. Biology

LENA AMELIA BARBER, *Professor*
DR. ELIZABETH DELIA DIXON CARROLL, *Professor of Physiology and Hygiene*
MABEL ACHSA BARKLEY, *Instructor*
HARRIET MARTHA BOYD, *instructor*

The following courses may count toward a major in Biology: 20, 21, 22, 23, 30-31, 32, 33, 40. Chemistry 10-11 required.

12-13. General Biology.

Required of freshmen majoring in Home Economics who have not had high school Biology. Elective for others. Two lectures and four laboratory hours a week. Six semester hours credit. Lectures: Sec. (*a*), Tuesday, Thursday, 8:30; Sec. (*b*), Wednesday, Friday, 9:30; Sec. (*c*), Wednesday, Friday, 11.00. Laboratory: Sec. (*a*), Monday, 9:00-11:00; Wednesday, 2:45-4:45; Sec. (*b*), Tuesday, Thursday, 8:30-10:30; Sec. (*c*), Wednesday, Friday, 8:30-10:30; Sec. (*d*), Monday, Wednesday, 11:00-1:00; Sec. (*e*), Tuesday, Thursday, 11:00-1:00; Sec. (*f*), Monday, Friday, 2:45-4:45; Sec. (*g*), Tuesday, Thursday, 2:45-4:45.

This course aims to present the most important biological facts and principles, and so relate them that the student can apply them to the ordinary affairs of life. It comprises a study of protoplasm, the cell, the rôle of green plants, including simple experiments in plant physiology, the adjustment of organisms to their environment, disease, death, the rôle of micro-organisms, growth, repro-

duction, and heredity. Types of organisms are studied in the laboratory, beginning with unicellular forms and leading up to vertebrates, an intensive study being made of the frog.

Laboratory fee, $2.50.

Lectures: Miss Barber

Laboratory: Miss Barber, Miss Barkley, Miss Boyd

*[20. General Botany.

Two lectures and six hours laboratory and field work a week. Four semester hours credit. Lectures: Tuesday, Thursday, 12:00. Laboratory: Tuesday, Thursday, 1:45-4:45. Laboratory fee, $2.50.]

21. Plant Taxonomy.

Prerequisite: Biology 12-13, 20, or a year of standard high school Biology or Botany. One lecture and six hours laboratory a week. Three semester hours credit. Lecture: Tuesday, 12:00. Laboratory and field studies: Tuesday, Thursday, 1:45-4:45.

A study of the external morphology, identification, classification, and distribution of plants in the vicinity.

Laboratory fee, $2.50. Miss Barber

22. Elements of Cryptogamic Botany.

Prerequisite: Biology 12-13. Two lectures and six laboratory hours a week. Four semester hours credit. Lectures: Tuesday, Thursday, 12:00. Laboratory: Tuesday, Thursday, 1:45-4:45.

A study of the morphology and life history of types of algæ, fungi, liverworts, mosses, and ferns.

Laboratory fee, $2.50. Miss Barber

23*, 23. Bacteriology.

Required of sophomores majoring in Home Economics. Elective for others. Three semester hours credit. One lecture and four laboratory hours a week. Prerequisite: Biology 12 and Chemistry 10-11 or their equivalents. First semester lecture: Saturday, 9:30. Laboratory: 8:30-10:30, Tuesday, Thursday. Second semester lecture: Monday, 9:00. Laboratory: Wednesday, Friday, 2:45-4:45.

A general discussion of bacteria in all their relations, with special attention to the laboratory methods of studying bacteria, the prepa-

* Not given in 1930-1931. This course alternates with 22.

ration of culture media; principles of sterilization and disinfection; bacteriological examination of air, milk, water; and studies in fermentation, chiefly from the point of view of the householder.

Laboratory fee, $2.50. MISS BARKLEY

30-31. Physiology and Hygiene, Advanced.

Open to juniors and seniors. Tuesday, Thursday, Saturday, 11:00.

First semester. Physiology: The general structure and composition of the human body; the nervous system; digestive, circulatory, and respiratory systems; secretion and excretion; blood and lymph; reproduction.

Second semester. Hygiene: The course includes the subjects of exercise, bathing, clothing, etc.; contagion and infection; disinfection, and hygienic arrangement of the sick-room.

A course is given in "First Aid" as arranged by the American Red Cross. Those who pass the examination in this course will be given a certificate from the American Red Cross.

TEXT AND REFERENCE BOOKS: Kirk, *Handbook of Physiology;* Flint, *Human Body;* Martin, *Human Body;* Schaffer and Flint, *American Textbook of Physiology;* Gray, *Anatomy.*

DR. CARROLL

32. Invertebrate Zoology.

Prerequisite: Biology 12-13. Four semester hours credit. Lectures: Monday, Friday, 12:00. Laboratory: Wednesday, Friday, 1:45-4:45.

This course deals with the morphology, physiology, life history and economic importance of a series of invertebrate animal types.

Laboratory fee, $2.50. MISS BOYD

33. Comparative Anatomy of Vertebrates.

Prerequisite: Biology 12-13. Four semester hours credit. Hours same as for course 32.

The lectures deal with the morphology, physiology, and development of the various vertebrate organs and systems of organs. Various vertebrate types, including fish, amphibia, reptiles, birds, and mammals, will be dissected in the laboratory.

Laboratory fee, $2.50. MISS BOYD

40. Genetics.

Prerequisite: Biology 12-13 or its equivalent. Three hours a week. Three semester hours credit. Tuesday, Thursday, Saturday, 9:30.

The aim of this course is to familiarize the student with the principles of heredity and variation. Results of genetical investigations in progress in the departments of both Botany and Zoology will be presented.

TEXT: Shull, *Heredity.* MISS BOYD

60-61. Teaching of Biology.

One lecture and three laboratory hours a week. Lecture: Hour to be arranged. Laboratory: Monday, 1:45-4:45. The teaching of Zoology will be taken up in the fall and the teaching of Botany in the spring. MISS BARKLEY

II. Chemistry

LULA GAINES WINSTON, *Professor*
MARY ELIZABETH YARBROUGH, *Instructor*
MABEL ACHSA BARKLEY, *Instructor*

Students majoring in Chemistry will be required to take Physics 30-31.

10-11. General Chemistry.

Required of freshmen majoring in Home Economics. Elective for others. Eight semester hours credit. Lectures: Sec. (*a*), Tuesday, Thursday, Saturday, 8:30; Sec. (*b*), Monday, Wednesday, Friday, 1:45. Laboratory: Sec. (*a*), Tuesday, Thursday, 11:00-1:00; Sec. (*b*), Wednesday, Friday, 11:00-1:00; Sec. (*c*), Monday, Friday, 2:45-4:45.

This course includes a study of the occurrence, preparation, and properties of important metallic and nonmetallic elements and compounds. The historical development of the subject is traced, and the fundamental principles of Chemistry are discussed as far as possible. Special emphasis is laid upon the practical application of the science to daily life.

The laboratory exercises are devoted to the preparation and study of certain important elements and compounds.

Laboratory fee, $5. Lectures: MISS WINSTON
Laboratory: MISS YARBROUGH
MISS BARKLEY

20-21. Organic Chemistry.

Required of sophomores majoring in Home Economics. Prerequisite: Chemistry 10-11. Eight semester hours credit. Lectures: Tuesday, Thursday, Saturday, 12:00. Laboratory: Monday, Wednesday, 11:00-1:00.

The lectures are taken up with the study of the hydrocarbons and their derivatives. The laboratory periods for the first semester are given to exercises in qualitative analysis, while the remainder of the year is devoted to organic preparations.

Laboratory fee, $5. Miss Winston

*23. Household Chemistry.

Required of sophomores majoring in Home Economics. Prerequisite: Chemistry 20. Three semester hours credit. Lectures: Tuesday, Thursday, Saturday, 1:45. Laboratory: Monday, Wednesday, 11:00-1:00.

This course is to introduce the application of chemistry to household affairs. The course includes the study of organic and inorganic compounds as related to the community and the home.

Laboratory fee, $2.50. Miss Barkley

30, 31. Quantitative Analysis.

Elective. Prerequisite: Chemistry 20-21. One lecture and six hours of laboratory work a week. Six semester hours credit. Laboratory: Tuesday, Thursday, 1:45-4:45.

The classroom work includes the discussion of the methods used in the laboratory, the theory of quantitative separations and chemical calculations. The laboratory work includes standard gravimetric and volumetric methods of analysis.

Laboratory fee, $5. Miss Yarbrough

†[32, 33. Applied Chemistry.

Elective. Prerequisite: Chemistry 20-21. Tuesday, Thursday, Saturday, 8:30.

This is an introduction to the study of the commercial methods of manufacturing chemical products, the sources of raw materials, and the equipment required.

First Semester—Applied Inorganic Chemistry.

Second Semester—Applied Organic Chemistry.]

34. Organic Chemistry—Carbocyclic Compounds.

Elective. Prerequisite: Chemistry 20-21. Three semester hours credit. Lecture: Tuesday, 1:45. Laboratory: Wednesday, Friday, 8:30-10:30.

This course is intended primarily for students preparing to study medicine. The laboratory periods are devoted to the preparation of

* Not counted for a major in Chemistry.
† Not given 1930-1931.

the carbocyclic compounds, while the recitations are taken up with a theoretical study of these compounds.

Laboratory fee, $2.50. MISS WINSTON

*[35. History of Chemistry.

Elective. Prerequisite: Chemistry 20-21. Three hours a week for the second semester.]

40. Chemistry of Food and Nutrition.

Elective. Prerequisite: Chemistry 20-21. Three semester hours credit. Tuesday, Thursday, Saturday, 8:30.

This course includes a study of the chemistry and functions of foodstuffs; the amounts of food required in nutrition; and the composition and nutritive values of food materials.

TEXT: Sherman, *Chemistry of Food and Nutrition*, Third Edition.

MISS YARBROUGH

61. Methods of Teaching Chemistry.

Elective. Prerequisite: One elective course other than Chemistry 20-21. Two hours of lecture and recitation, and two hours of practice work a week for the second semester. Three semester hours credit. Lectures: Wednesday, Friday, 8:30.

The chief aim is to prepare students to teach Chemistry in the high schools. MISS WINSTON

III. Education

MALOY ALTON HUGGINS, *Professor*
LILLIAN PARKER WALLACE, *Assistant Professor*

Students majoring in Education must take 31, 32, and 42 and nine hours from the following: 38, 39, 35, Special Methods of Teaching, Practice Teaching.

All of the courses listed below are designed primarily to prepare those who wish to teach in the high schools of the State. Those who expect to secure a Class A certificate, to teach in high school, must, after 1930, meet the following requirements:

I. Subject-Matter Courses

A. A first and second major must be selected from the following fields (the number of semester hours required for a certificate is indicated in parentheses):

English (24), French (18), German (18), Latin (24), History and Social Science (24), Mathematics (15), Science (30). The fol-

* Not given in 1930-1931.

lowing combinations are suggested: English-Latin, English-French, Latin-French, History-Mathematics, Science-Mathematics, English-History; *or*—

B. A major must be selected from the following: Fine Arts (45), Public School Music (45), including six semester hours in Voice; Home Economics (53).

II. Professional Courses

A. Educational Psychology (3).

B. Principles of Teaching and Problems in Secondary Education (3).

C. Materials and Methods of Teaching the First and Second Majors (6).

*D. Observation and Practice Teaching (3).

E. Two of the following must be elected in addition to the requirements listed above: History of Education, Philosophy of Education, Social and Abnormal Psychology, Adolescent Psychology, General Psychology, Introduction to Education. But only 3 semester hours of General Psychology may be counted for certificate credit.

28. Introduction to Education.

Elective for sophomores and juniors. First semester, Monday, Wednesday, Friday, 9:30.

An Orientation Course, dealing with the development of our school system, its organization and administration, its cost and support. Special attention will be given to developments within the past twenty-five years, with emphasis upon the contributions of psychology and sociology. MR. HUGGINS

30. General Psychology.

Identical with Psychology 30.

31. Educational Psychology.

Prerequisite General Psychology. Identical with Psychology 31.

32, *32. Secondary Education, Principles, Problems, and Practices.

Elective for juniors and seniors. Prerequisite or parallel: Psychology 31. Sociology is very desirable. Given each semester. First semester, Monday, Wednesday, Friday, 8:30. Second semester, Monday, Wednesday, Friday, 11:00.

* See last page under Education.

The first part of this course will deal with fundamental principles involved in teaching, and in the organization and administration of the high school curriculum. During the second half of the semester the emphasis will be practical.

The North Carolina code and its operation, pupil accounting, classroom management, and tests and measurements will be considered as thoroughly as time will permit. Those who are applicants for a high school certificate must take this course. MR. HUGGINS

35. School Organization and Classroom Procedures.

Elective for juniors. Tuesday, Thursday, Saturday, 12:00. Limited to those who plan to teach in Elementary School.

MR. HUGGINS

38. Adolescent Psychology.

Identical with Psychology 38.

39. History of Education.

Elective for juniors and seniors. Prerequisite: History 10-11. Tuesday, Thursday, Saturday, 9:30. MRS. WALLACE

40. Social and Abnormal Psychology.

Identical with Psychology 40.

42. Philosophy of Education.

Elective for juniors and seniors. Prerequisite: Psychology 31 and Education 32. Tuesday, Thursday, Saturday, 9:30.

A study of modern educational theories. The plan is to bring home to the student some of the more vital problems of education.

MR. HUGGINS

Departmental Courses (Materials and Methods)

60-61.

Description of these courses will be found under the several departments. Courses numbered 60-61, inclusive, count as Education, six hours of which are required for a high school certificate.

***Observation and Practice Teaching**

At least 20 hours of observation and the teaching of 30 full class exercises will be required. Hours will be arranged to meet the schedule and convenience of the student and of the school in which the practice teaching will be done. Three semester hours credit.

* If all the requirements except observation and directed teaching have been met, the Class A certificate will be issued after the applicant has had one year of successful teaching experience.

70. Practice Teaching in Biology.
73. Practice Teaching in Chemistry.
74. Practice Teaching in English.
75. Practice Teaching in French.
76. Practice Teaching in History.
78. Practice Teaching in Latin.
79. Practice Teaching in Mathematics.
80-81. Practice Teaching in Home Economics.
86-87. Practice Teaching in Art.
88-89. Practice Teaching in Public School Music.

IV. English

Julia Hamlet Harris, *Professor*
Mary Lynch Johnson, *Associate Professor*
Sarah Lucile Burriss, *Assistant Professor*
Mary James Spruill, *Instructor*
Madeleine Brown, *Instructor*
Carolyn Arnold Peacock, *Instructor*

English 10-11 is a prerequisite for English 20-21; English 20-21 is a prerequisite for all other courses in English. English 38-39, and either English 32-33 or English 42-43 will be required of all students who take a major in English. Students who enter Meredith with advanced standing will be expected to take the elective work required for a major in English.

10-11. English Composition.

Required of freshmen. Three hours a week. Sec. (*a*), Tuesday, Thursday, Saturday, 8:30; Sec. (*b*), Tuesday, Thursday, Saturday, 9:30; Sec. (*c*), Tuesday, Thursday, Saturday, 11:00; Sec. (*d*), Tuesday, Thursday, Saturday, 12:00; Sec. (*e*), Monday, Wednesday, Friday, 1:45; Sec. (*f*), Monday, Wednesday, Friday, 2:45. 11*, Monday, Wednesday, Friday, 9:30.

Composition based on selected masterpieces of literature. Themes and conferences. Staff

12, 13. Oral English.

Open to all students. One hour a week. Wednesday, 8:30.

First semester: Training in observation and in expression of ideas and feelings. Short selections of poetry and informal talks.

Second semester: Interpretative reading, emphasizing, first, completeness of understanding, and second, presentation of that understanding by means of the technique of good speech. Studies in prose and poetry of recognized worth. Miss Brown

20-21. Outline History of English Literature.

Required of sophomores. Three hours a week. Sec. (*a*), Tuesday, Thursday, Saturday, 8:30; Sec. (*b*), Monday, Wednesday, Friday, 9:30; Sec. (*c*), Tuesday, Thursday, Saturday, 11:00; Sec. (*d*), Monday, Wednesday, Friday, 2:45.

A general survey of English literature.

Miss Johnson, Miss Burriss, Miss Spruill, Miss Brown

30-31. English Composition.

Open to juniors and seniors. Required of all juniors who need special drill in writing. Tuesday, 1:45. Miss Spruill

32-33. Shakespeare.

Open to juniors and seniors. Tuesday, Thursday, Saturday, 8:30.

Detailed study of *Macbeth*, *Hamlet*, and *King Lear*. Rapid reading of other plays. Reports, papers, and conferences.

Miss Harris

38-39. Old English.

Open to juniors and seniors. Required of students taking a major in English. Tuesday, Thursday, Saturday, 11:00.

A study of the language, with selected readings from Old English prose and poetry. A study of Middle English during half the second semester. Miss Johnson

*[40. English Romantic Poetry of the Nineteenth Century.

Open to juniors and seniors. Monday, Wednesday, Friday, 1:45.

A study of Wordsworth, Shelley, and Keats, supplemented by selections from Coleridge, Byron, and Scott.]

*[41. Browning.

Open to juniors and seniors. Monday, Wednesday, Friday, 1:45.

A study of Browning, supplemented by selections from Tennyson and Arnold.]

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* Not given in 1930-1931.

42-43. The Principles of Literary Criticism.

Open to seniors. Tuesday, Thursday, Saturday, 9:30.

A study of the most important theories of poetry and of the principles of literary criticism. Reading of examples of the various types of literature for the application of these principles. Reports and papers. MISS HARRIS

44. Elizabethan Drama.

Open to juniors and seniors. Monday, Wednesday, Friday, 11:00.

A study of the principal Elizabethan dramatists, exclusive of Shakespeare. MISS HARRIS

45. American Literature.

Open to juniors and seniors. Monday, Wednesday, Friday, 11:00.

A survey course. Rapid reading of many selections, and a detailed study of a few others. Especial emphasis on the nineteenth century. Lectures, reports, papers, and conferences. MISS HARRIS

46-47. Chaucer.

Open to juniors and seniors. Prerequisite or parallel: English 38-39. Monday, Wednesday, 1:45.

A study of the language and writings of Chaucer, with especial attention to the Canterbury Tales. MISS JOHNSON

49. Eighteenth Century Prose.

Open to juniors and seniors. Monday, Wednesday, Friday, 8:30.

A study of eighteenth century prose, with emphasis on Johnson and his circle. MISS SPRUILL

50-51. Beowulf.

Open to seniors. Prerequisite: English 38-39. Friday, 1:45. MISS JOHNSON

60. The Teaching of English.

Open to seniors who are taking a major in English. Monday, Wednesday, Friday, 8:30.

A review of the subject matter and a study of the methods involved in teaching English in high school. Discussions, reports, papers, and conferences. MISS SPRUILL

V. French

CATHERINE ALLEN, *Professor*
MARY LOUISE PORTER, *Associate Professor*
HERMINE CAROLINE STUEVEN, *Assistant Professor*
CONNIE MAY HORNE, *Instructor*

4-5. Elementary French.

A course for those who do not offer French for entrance. Counts two units or six semester hours. Monday, Wednesday, Friday, 11:00. MISS HORNE

6-7. Elementary French.

Prerequisite: Elementary French 4-5, or one unit of French. Counts two units or six semester hours. Tuesday, Thursday, Saturday, 8:30. MISS PORTER

10-11. French Prose of the Nineteenth Century.

Prerequisite: French 6-7 or two units of French. Secs. (*a*), (*b*), Monday, Wednesday, Friday, 9:30; Sec. (c), Monday, Wednesday, Friday, 12:00; Sec. (*d*), Monday, Wednesday, Friday, 1:45.

Advanced grammar and composition, conversation, résumés oral and written of texts read.

General survey of the history of French literature, with especial stress upon the eighteenth and nineteenth century literature. The works of representative novelists and dramatists of the nineteenth century will be studied. MISS PORTER, MISS HORNE

20-21. French Drama of the Seventeenth Century.

Prerequisite: French 10-11. Secs. (*a*), (*b*), Tuesday, Thursday, Saturday, 9:30.

Lectures are given on the earlier French drama and the institutions which have determined the evolution of the classic drama.

Hôtel de Rambouillet. Academie Française. Corneille is studied in the *Cid, Horace, Polyeucte;* Molière in *Le Bourgeois Gentilhomme, Les Précieuses Ridicules, Tartuffe* or *Le Misanthrope, L'Avare;* Racine in *Athalie, Andromaque, Britannicus.*

MISS ALLEN, MISS HORNE

30-31. French Poetry.

Prerequisite: French 20-21. Tuesday, Thursday, Saturday, 12:00.

The middle ages, the poetry of chivalry, the courtly lyric of the fourteenth and fifteenth centuries. The sixteenth century, court and

religious poetry. The seventeenth century, reform in poetry, the lyric element in the work of the classic writers. The eighteenth century, the end of classicism. The nineteenth century, romantic poetry, Parnassian poetry, contemporary poetry. MISS ALLEN

42-43. Development of the French Novel.

Prerequisite: French 30-31. Tuesday, Thursday, Saturday, 11:00.

Origin of prose fiction in the middle ages. General tendencies of seventeenth century fiction. The eighteenth century; the novel as a study of society. The historical novel of the nineteenth century. The tendency of contemporary fiction. MISS ALLEN

44-45. Advanced Course in Conversation.

Two hours. Open to all electing an advanced course in French. Wednesday, Friday, 12:00. MISS ALLEN

61. The Teaching of French.

For students majoring in French. Monday, Wednesday, Friday, 2:45.

Reports and discussion of methods. Consideration of modern language texts. Modern Language Journal read and discussed. Review of grammar. MISS ALLEN

VI. German

CATHERINE ALLEN, *Professor*
HERMINE CAROLINE STUEVEN, *Assistant Professor*

4-5. Elementary German.

This course is intended to give students an opportunity to begin the study of German and to acquire a practical knowledge of the language. Counts two units or six semester hours. Tuesday, Thursday, Saturday, 11:00.

Grammar, prose composition, drill in phonetics, reading of short stories and plays by modern writers, conversation, dictation. Readings from text mentioned on page 24.

6-7. Elementary German.

Prerequisite: One year of German. Counts two units or six semester hours. Monday, Wednesday, Friday, 8:30.

Study of grammar continued. Reading, prose composition, and conversation. Themes in simple German are based upon texts read. For texts see page 24.

10-11. German Literature.

This course presupposes a good knowledge of German grammar and the ability to understand simple German. Tuesday, Thursday, Saturday, 12:00.

Introduction to German literature. Outline of the history of German literature up to and through the classical period. Reading of selected dramas and poems of Lessing, Schiller, and Goethe, with a study of their lives.

Grammar, composition, and conversation continued.

VII. History

Samuel Gayle Riley, *Professor*
Nettie Southworth Herndon, *Assistant Professor*
Lillian Parker Wallace, *Assistant Professor*
Alice Barnwell Keith, *Instructor*

History 10-11 is a prerequisite for all other courses in History except History 16-17. History 42 and History 43 are required of all students who take a major in History.

10-11. Modern European History.

For freshmen and sophomores. Sec. (*a*), Tuesday, Thursday, Saturday, 11:00; Sec. (*b*), Monday, Wednesday, Friday, 12:00; Sec. (*c*), Tuesday, Thursday, Saturday, 12:00; Sec. (*d*), Monday, Wednesday, Friday, 1:45.

The course is conducted by means of informal discussions, occasional hour examinations, and a final examination at the close of each semester.

Each student is required to keep a loose-leaf note-book and to do a large amount of collateral reading.

History 10*, second semester, Monday, Wednesday, Friday, 12:00.

Staff

16-17. History of Civilization.

For freshmen and sophomores in the schools of art and music. Monday, Wednesday, Friday, 9:30.

The social and intellectual background of modern times receives more attention in this course than in course 10-11; the methods employed are the same.

Mrs. Wallace

20-21. English History.

Prerequisite: History 10-11, or an equivalent. Three hours a week for a year. Monday, Wednesday, Friday, 8:30.

Miss Keith

22, 23. Ancient History.

Prerequisite: History 10-11, or an equivalent. Monday, Wednesday, Friday, 1:45.

This course aims to meet the needs of students of the classics, and of those preparing for high school teaching. MRS. WALLACE

30-31. Modern and Contemporary European History.

Prerequisite: History 10-11, or an equivalent. Tuesday, Thursday, Saturday, 11:00. MRS. WALLACE

34, 35. American History.

Prerequisite: History 10-11, or an equivalent. Sec. (*a*), Tuesday, Thursday, Saturday, 9:30; Sec. (*b*), Tuesday, Thursday, Saturday, 12:00.

An outline course for juniors, extending from the period of colonization to 1929. MR. RILEY, MISS KEITH

42. The United States, 1829 to 1860.

Prerequisite: History 34-35, or an equivalent. First semester. Sec. (*a*), Monday, Wednesday, Friday, 11:00; Sec. (*b*), Monday, Wednesday, Friday, 2:45. Required of seniors whose major is history. MR. RILEY

43. Political and Social History of the United States in Recent Times.

Prerequisite: History 34-35, or an equivalent. Second semester. Monday, Wednesday, Friday, 11:00; Sec. (*b*), Monday, Wednesday, Friday, 2:45. Required of seniors whose major in History. MR. RILEY

46, 47. American Government.

Prerequisite: History 34-35, or an equivalent. Tuesday, Thursday, Saturday, 9:30. MISS KEITH

60. Teaching of History.

For seniors majoring in History. First semester. Tuesday, Thursday, Saturday, 9:30. (Also described as Education 56.) MRS. WALLACE

VIII. Economics and Sociology

SAMUEL GAYLE RILEY, *Professor*
NETTIE SOUTHWORTH HERNDON, *Assistant Professor*

Required for the major: Economics 20-21, Sociology 26, Sociology 27.

10-11. Introduction to Social Science.

Monday, Wednesday, Friday, 9:30. For freshmen in Home Economics and open to other freshmen and sophomores.
MISS HERNDON

20-21. Principles of Economics.

Open to sophomores, juniors, and seniors. Monday, Wednesday, Friday, 9:30. MR. RILEY

26. Modern Social Problems.

Not open to freshmen. First semester. Sec. (*a*), Tuesday, Thursday, Saturday, 8:30; Sec. (*b*), Monday, Wednesday, Friday, 12:00. MISS HERNDON

27. Principles of Sociology.

Not open to freshmen. Second semester. Sec. (*a*), Tuesday, Thursday, Saturday, 8:30; Sec. (*b*), Monday, Wednesday, Friday, 12:00. MISS HERNDON

30. The Economics of Consumption.

Prerequisite: Economics 20-21. First semester. Monday, Wednesday, Friday, 1:45. MISS HERNDON

31. Labor Problems.

Prerequisite: Economics 20-21. Second semester. Monday, Wednesday, Friday, 1:45. MISS HERNDON

*[32. Rural Problems.

For juniors and seniors. Prerequisite: Sociology 26 or Sociology 27. First semester. Monday, Wednesday, Friday, 1:45. A study of rural social conditions, with plans and agencies for improvement.]

40. Social Problems of the Family.

For juniors and seniors. Prerequisite: Sociology 26 or Sociology 27. First semester. Tuesday, Thursday, Saturday, 11:00. Historical development and contemporary problems of marriage and the family. MISS HERNDON

* Not given 1930-1931.

41. Race Problems.

For juniors and seniors. Prerequisite: Sociology 26 or Sociology 27. Second semester. Tuesday, Thursday, Saturday, 11:00. History, causes and effects of immigration; methods of assimilation. The negro problem. MISS HERNDON

IX. Home Economics

ELLEN DOZIER BREWER, *Professor*
LOIS ASHLEY PEARMAN, *Associate Professor*

Students majoring in Home Economics with a view to teaching it should include in their course, in addition to the general requirements for the degree, the following courses: In the freshman year, Textiles and Clothing 10; in the sophomore year, Bacteriology, Chemistry 20, Household Chemistry and Cookery 20-21; and in the junior and senior years, Physics, Physiology 30, Textiles 33, Art Education, Home Nursing and Child Care, Cookery 30, Dietetics, Household Management, House Planning and Furnishing, Methods of Teaching Home Economics, and nine hours of Education in addition to Psychology. These subjects, in addition to meeting the state requirements for an A certificate to teach Home Economics, will complete the two majors required by the college.

10-11. Textiles and Clothing.

Six semester hours credit. Lectures: Tuesday, Thursday, 9:30. Laboratory: Wednesday, Friday, 11:00-1:00.

This course includes the study of textiles and instruction and practice in plain hand and machine sewing, drafting of patterns, and the use of commercial patterns. MISS PEARMAN

12. Home Appreciation.

This course is not intended for students majoring in Home Economics, but is planned for freshmen and sophomores who can take only a limited number of courses in this field. Tuesday, Thursday, Saturday, 9:30.

This course is intended primarily to help students in their adjustment to different kinds of group living. It includes a study of the modern family and its constituent parts, college relationships, responsibility for proper spending of the family income, the individual and family budget, the economics and ethical principles of dress, principles of food selection, and the use of a time schedule under varying conditions. MISS BREWER

20-21. Cookery.

Required of sophomores majoring in Home Economics. Open to other sophomores, juniors, and seniors. Six semester hours credit. Lecture: Wednesday, 8:30. Laboratory: Tuesday, 1:45-3:45; Thursday, 1:45-4:45.

The aim of this course is to give a knowledge of the fundamental principles and processes involved in the preparation, preservation, and serving of foods. Some attention is given to menu-making and food costs, and opportunity is given the members of the class of serving well-balanced meals at a moderate cost. MISS BREWER

30. Advanced Foods.

Prerequisite: Cookery 20-21. Three semester hours credit. Lecture: Wednesday, 12:00. Laboratory: Monday, 11:00-1:00; Friday, 1:45-4:45.

This is a course in advanced cooking and meal serving. Food composition and combination are studied in connection with the planning, preparation, and serving of typical meals. Special attention is given to the economics of the food situation. MISS BREWER

31. Dietetics.

Prerequisites: Cookery 20-21 and Chemistry 20-21. Three semester hours credit. Lectures: Wednesday and Friday, 12:00. Laboratory: Monday, 11:00-1:00.

The aim of this course is to give a knowledge of the nutritive requirements of the individual throughout the various stages of life. Typical dietaries are prepared for persons of different ages and economic conditions. MISS BREWER

32. Textiles and Clothing.

Three semester hours credit. Lectures: Tuesday, Thursday, 11:00. Laboratory: Tuesday, Thursday, 1:45-3:45.

This course is offered for advanced students who have had no work in Textiles and Clothing. It includes the study of textiles and instruction and practice in plain and hand sewing, and the use of the commercial pattern. MISS PEARMAN

33. Textiles and Clothing, Advanced.

Prerequisites: Textiles and Clothing 10-11 or 32. Three semester hours credit. Lectures: Tuesday, Thursday, 11:00. Laboratory: Tuesday, Thursday, 1:45-3:45.

A further study of textiles, with special emphasis on the economic

and social aspects of the clothing situation. Advanced work in sewing, some draping, and simple problems in remodeling and making felt hats. MISS PEARMAN

34. Home Nursing and Child Care.

Two semester hours credit. Monday, Wednesday, 1:45.

A study of the home care of the sick, the application of the principles of dietetics, personal hygiene, and psychology to the care of the child. MISS PEARMAN

35. Home Appreciation.

Elective for juniors and seniors in all courses. Tuesday, Thursday, Saturday, 11:00.

Subject-matter similar to that outlined under Home Appreciation 12. Method of approach and application differ to suit the needs of advanced students. MISS BREWER

*40. House Planning and Furnishing.

Three semester hours credit. Tuesday, Thursday, Saturday, 12:00.

A study of the house plan from the standpoint of convenience and artistic effect. The selection of household furnishings and attractive arrangement of interiors. MISS BREWER

*41. Household Management.

Three semester hours credit. Tuesday, Thursday, Saturday, 12:00.

The aim of this course is the application of scientific principles to the problems of the modern home-maker. The apportionment of time and of the income, the efficient organization of the household, and economic and social relationshps of the family are discussed. One month of practice housekeeping. This course is open to all juniors and seniors, but the practice housekeeping is required only of students majoring in Home Economics. MISS BREWER

43. Clothing, Advanced.

Prerequisites: Textiles and Clothing, 10-11 or 32, 33. Three semester hours credit. Lectures: Wednesday, Friday, 8:30. Laboratory: Monday and Friday, 1:45-3:45.

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*After 1930-1931, the course in Household Management will be given the first semester, and House Planning and Furnishing the second.

Practical experience in designing clothing, draping, tailoring, and advanced problems in millinery. MISS PEARMAN

60-61. Methods of Teaching Home Economics.

Six semester hours credit. Tuesday, Thursday, Saturday, 8:30.

This is a study of the methods of teaching Home Economics in high schools, and includes observation, the making of lesson plans, and practice teaching. MISS PEARMAN

X. Latin

HELEN PRICE, *Professor*
MARY ELIZABETH GRAYDON, *Assistant Professor*

6-7. Elementary Latin. Reading of simple Latin.

Open to students who offer less than two units of Latin for entrance. Credit two units or six semester hours. Monday, Wednesday, Friday, 8:30. MISS GRAYDON

8-9. Prose Authors and Virgil's Æneid.

Prerequisite: Two units of Latin for entrance or Latin 6-7. Monday, Wednesday, Friday, 1:45. MISS GRAYDON

10. Cicero, De Amicitia, and Catullus. Prose Composition.

Prerequisite: Four units of Latin for entrance or Latin 8-9. Tuesday, Thursday, Saturday, 9:30. MISS GRAYDON

11. Horace, Odes and Epodes.

Hours same as course 10.

*[20. Cicero's Letters. Pliny's Letters.

Elective for sophomores and juniors. Two hours.]

*[21. Latin Elegiac Poetry.

Elective for sophomores and juniors. Two hours.]

*[22. Roman Private Life.

Elective for sophomores and juniors. No reading knowledge of Latin required. One hour.]

*[23. Roman Religion and Philosophy.

No reading knowledge of Latin required. One hour.]

* Not given 1930-1931.

30. Latin Comedy.
Elective for sophomores and juniors. MISS GRAYDON

31. Roman Satire.
Elective for sophomores and juniors. MISS PRICE

33. History of Latin Literature.
Elective for sophomores and juniors. No reading knowledge of Latin required. One hour, to be arranged. MISS PRICE

41. Virgil, Georgics and Eclogues, Æneid VII-XII.
Elective for seniors. Same hours as 60. MISS PRICE

42. Roman Historians.
Elective for juniors and seniors. Wednesday, Friday, 8:30.
MISS GRAYDON

43. Lucretius.
Elective for juniors and seniors. Wednesday, Friday, 8:30.
MISS PRICE

44, 45. Sight-Reading of Latin.
Prerequisite: Latin 10-11. Two hours recitation. One hour credit. Tuesday, Thursday, 12:00.

47. Advanced Latin Composition.
Prerequisite: Latin 40. One hour. Second semester. Hour to be arranged. MISS PRICE

60. Teaching of Latin.
Elective for seniors. Tuesday, Thursday, Saturday, 11:00.
MISS PRICE

XI. Greek

HELEN PRICE, *Professor*

20-21. Elementary Course.
Open to all students. Monday, Wednesday, Friday, 11:00.

30-31. Plato's Apology. Homer's Iliad.
Prerequisite: Greek 20-21.
Monday, Wednesday, Friday, 2:45.

32. Greek Literature in Translation.
First semester. Monday, Wednesday, Friday, 12:00. Epic, lyric poetry, drama.

33. Greek Literature in Translation.

Second semester. Monday, Wednesday, Friday, 12:00. History, Philosophy, and Hellenistic Literature.

34-35. Greek Tragedy.

Three hours a week throughout the year. Open to those who have completed Greek 30-31.

36. Greek New Testament.

First semester. Three hours.

Prerequisite: Greek 20-21 or equivalent.

Those electing this course instead of Greek 30-31 will take Religion 35 to complete the second year of Greek. Hours to be arranged.

XII. Mathematics

Ernest F. Canaday, *Professor*
Doris Katherine Tillery, *Instructor*

10. College Algebra.

First semester. Sec. (*a*), Monday, Wednesday, Friday, 9:30; Sec. (*b*), Tuesday, Thursday, Saturday, 9:30; Sec. (*c*), Monday, Wednesday, Friday, 1:45.

Second semester. Tuesday, Thursday, Saturday, 8:30.

Text: Hart.

11. Trigonometry.

First semester. Tuesday, Thursday, Saturday, 8:30.

Second semester. Sec. (*a*), Monday, Wednesday, Friday, 9:30; Sec. (*b*), Tuesday, Thursday, Saturday, 9:30; Sec. (*c*), Monday, Wednesday, Friday, 1:45.

Text: Lennes and Merrill.

12. Solid Geometry.

First semester. Tuesday, Thursday, Saturday, 12:00.

Text: Wentworth. Miss Tillery

20-21. Plane and Solid Analytic Geometry.

Prerequisite: Course 11. A year course. Tuesday, Thursday, Saturday, 11:00.

Text: Siceloff-Wentworth-Smith. Mr. Canaday

30-31. Differential and Integral Calculus.

Prerequisite: Course 20-21. A year course. Monday, Wednesday, Friday, 11:00.

TEXT: Granville. MR. CANADAY

40. Theory of Equations and Advanced College Algebra.

Prerequisite: Course 20-21. First semester. Tuesday, Thursday, Saturday, 8:30.

TEXT: Fine. MR. CANADAY

41. College Geometry.

Prerequisite: Course 20-21. Second semester. Tuesday, Thursday, Saturday, 8:30.

TEXT: Altshiller Court. MR. CANADAY

61. Methods of Teaching Mathematics.

Prerequisite: Course 20-21. Counts as three hours Education. Second semester. Tuesday, Thursday, Saturday, 12:00.

Two assignments per week in the text. The third period is used for discussion and reports on individual assignments of readings from mathematical history, magazines for teachers of mathematics, and mathematical topics of interest not studied in the regular courses.

TEXT: Schultz, *The Teaching of Secondary Mathematics.*

MISS TILLERY

XIII. Physics, Astronomy, and Geology

J. GREGORY BOOMHOUR, *Professor*

PHYSICS

30-31. General Physics.

For juniors and seniors. Three hours a week. Three hours lecture and recitation and two hours laboratory. Lectures: Monday, Wednesday, Friday, 9:30. Laboratory: Monday, 2:45-4:45.

This course includes a study of the elementary fundamental principles of Physics. The work consists of lectures, class demonstrations, occasional quizzes, and laboratory work based on mechanics, sound, light, heat, magnetism, and electricity. Special attention is given to the explanation of the phenomena of everyday life.

TEXTS: Millikan and Gale, *First Course in Physics;* Millikan, Gale, and Bishop, *Laboratory Guide.*

ASTRONOMY

36. General Astronomy.

For juniors and seniors. Three hours a week for the first semester. Tuesday, Thursday, Saturday, 1:45.

An introductory study of the facts and principles underlying the science of astronomy. Two hours a month are given to the observation and study of constellations.

TEXT: Todd, *New Astronomy.*

GEOLOGY

39. General Geology.

For juniors and seniors. Prerequisite: Chemistry and Biology 12-13. Three hours a week for the second semester. Tuesday, Thursday, Saturday, 1:45.

This course includes a study of the natural phenomena which affect the earth's structure and topography, and the varied changes that have taken place in plant and animal life. Two hours a month are given to field study of quarries and topography.

TEXT: Chamberlain and Salisbury, *Introductory Geology.*

XIV. Psychology and Philosophy

FLORENCE MARIAN HOAGLAND, *Assistant Professor*

30, 30*. General Psychology.

Open to juniors and seniors. Required for the A.B. degree. Sec. (*a*), Tuesday, Thursday, Saturday, 8:30; Sec. (*b*), Tuesday, Thursday, Saturday, 9:30; Sec. (*c*), Monday, Wednesday, Friday, 11:00; Sec. (*d*), Monday, Wednesday, Friday, 2:45. [(*a*) and (*b*), second semester only; (*c*) and (*d*), first semester only.]

An introductory survey of the field of psychology. Lectures, discussions, readings, and demonstrations.

31, 31*. Educational Psychology.

Open to juniors and seniors. Prerequisite: Psychology 30. Sec. (*a*), Tuesday, Thursday, Saturday, 9:30; Sec. (*b*), Monday, Wednesday, Friday, 11:00; Sec. (*c*), Monday, Wednesday, Friday, 2:45. [(*a*), First semester only; (*b*) and (*c*), second semester only.]

The object of the course is to give the student a knowledge of psychological factors in their educational aspects.

*[38. Adolescent Psychology.

Open to juniors and seniors. Prerequisite: Psychology 30. Tuesday, Thursday, Saturday, 8:30.

Primarily for prospective teachers. Traces the physical and mental growth of the individual through the adolescent years.]

40. Social and Abnormal Psychology.

Open to juniors and seniors. Prerequisite: Psychology 30. Tuesday, Thursday, Saturday, 8:30.

A study of mental disorders and exaggerated psychical processes for the purpose of acquainting the student with the problems of human adjustment.

44-45. History of Philosophy.

Open to juniors and seniors. Monday, Wednesday, Friday, 9:30.

A history of ancient, mediæval, and modern speculative thought. Readings from Plato, Aristotle, Bacon, Hobbes, Descartes, Spinoza, Hume, Kant, Schopenhauer, and J. S. Mill.

XV. Religion

LEMUEL ELMER MCMILLAN FREEMAN, *Professor*
ISAAC MORTON MERCER, *Assistant Professor*

Each student is required to take during her sophomore or junior year six semester hours of Religion from the following: Religion 20, 21, 22, 23.

A student who is to count Religion for a first major must elect at least eighteen semester hours, as follows: Six semesters from Religion 20, 21, 22, 23; six from 40, 41, 42, 43, 44, 45. The remaining courses may be elected with the approval of the head of the department from other courses. Those who are planning to attend the Training School or Seminary are to take most of the last six or twelve hours in courses 30 to 35 and 40 to 45.

A student who is to count Religion as a second major will elect six hours from Religion 20, 21, 22, 23; three hours from 30, 31, 32, 33, and three or more hours from other courses.

*[10-11. The Principles of Church Efficiency.

Open to freshmen and sophomores. Tuesday, Thursday, Saturday, 9:30.

* Not given 1930-1931.

After a brief survey of American Baptist history and distinguishing Baptist principles, attention is directed to methods of promoting the efficiency of local churches.

The various forms of activity in the local church are studied. Attention is given to the organization and work of the W. M. U., the B. Y. P. U., the Daily Vacation Bible School, and the Sunday School. Religious surveys, methods of enlistment, evangelism, and the social side of church life are investigated.]

12-13. Missions.

Open to freshmen and sophomores, Tuesday, Thursday, Saturday, 12:00.

In this course the Biblical ground for missions, the history of missions, and the various forms of Southern Baptist mission work carried on at home and abroad are studied. MR. MERCER

20-21. Old Testament History.

Open to sophomores and juniors. Students who offer this as prescribed work are required to complete this course by the end of the junior year. Sec. (*a*), Monday, Wednesday, Friday, 11:00; Sec. (*b*), Monday, Wednesday, Friday, 2:45.

This course gives a brief survey of Old Testament History. It aims to give a knowledge of the history of the Hebrews, the religious and moral ideals of their great leaders, to discover Israel's contribution to human progress, and to prepare the student to appreciate the various forms of Old Testament literature.

TEXTS: *American Standard Version of the Bible.* Smyth, *How We Got Our Bible.* MR. MERCER

22-23. New Testament History.

Open to sophomores and juniors. Students who offer this as prescribed work are required to complete this course by the end of the junior year. Sec. (*a*), Monday, Wednesday, Friday, 9:30; Sec. (*b*), Tuesday, Thursday, Saturday, 9:30.

The Life of Christ and the History of the Apostolic Age are studied.

TEXTS: Stevens and Burton, *A Harmony of the Gospels;* Robertson, *Chronological New Testament.* MR. FREEMAN

24-25. Sunday School Pedagogy.

Tuesday, Thursday, Saturday, 11:00.

Various phases of Sunday school work are considered, among

them being organization, management, aims, problems, pupil characteristics, and teaching methods. The latter part of the course involves lesson construction and observation in some of the city schools. Mr. Freeman

*[30. Old Testament Interpretation.

Prerequisite: Religion 21.

Selections from the prophetical writings are used in the course.]

*[31. New Testament Interpretation.

Prerequisite: Religion 21.

32. Old Testament Interpretation.

Prerequisite: Religion 21. Monday, Wednesday, Friday, 1:45.

Selections from the poetical writings of the Old Testament are used in this course. Considerable time is spent on the Book of Job. Mr. Freeman

33. New Testament Interpretation.

Prerequisite: Religion 23. Monday, Wednesday, Friday, 1:45. Mr. Freeman

*[35. Interpretation of the Greek New Testament.

Prerequisite: Greek 20, 21, 36. Hours to be arranged.

Selected New Testament writings will be interpreted, using the Greek text and commentaries.

This course may be counted as part of a major in either Greek or Religion.]

*[40. Pre-Reformation Church History.

Monday, Wednesday, Friday, 12:00.

This course covers the history of Christianity from the close of the Apostolic Age to the time of the Reformation. After a survey of the field covered by the course, attention is given to the influence of outstanding persons and the growth of ecclesiastical institutions. Lectures, parallel reading, and class discussion.]

*[41. Church History from the Beginning of the Reformation to the Present.

Monday, Wednesday, Friday, 12:00.

The influences leading to the Reformation and its religious, political, moral, and intellectual results are considered. Religious development from the Reformation to the present is traced, special

* Not given 1930-1931.

attention being given to the rise of the principal denominations and the influence of representative leaders.]

42. Theism.

Open to juniors and seniors. Monday, Wednesday, Friday, 12:00.

The various arguments for the existence of God are considered, and an effort is made to understand philosophically the relation between God and the world. Lectures, parallel reading, and class discussion. MR. FREEMAN

43. Comparative Religion.

Open to juniors and seniors. Monday, Wednesday, Friday, 12:00.

The most important religions of the past and present are studied with a view to understanding their principal teachings and influence. MR. FREEMAN

*[44. Christian Ethics.

Open to juniors and seniors. Monday, Wednesday, Friday, 11:00.

The moral principles of Christianity are studied with reference to present-day social problems.]

*[45. Present-day Religious Problems.

Open to juniors and seniors. Monday, Wednesday, Friday, 11:00.

Several of the most important tendencies of religion are studied. Opportunity is given for considerable reading.]

XVI. Physical Education

GERTRUDE ROYSTER, *Director*

All students when entering college are given a physical examination by the resident physician and physical director. If this should show reason why a student should not take the regular work, then special exercises adapted to her needs will be prescribed for her. A special examination is required before a student is entered for the heavy field sports.

A new uniform, at moderate price, has been adopted, and students are advised to wait until they arrive at college before they provide themselves with an outfit. The suit selected by the department is economical and is the standard uniform.

* Not given 1930-1931.

On the college grounds are courts for tennis, basketball, volleyball, hockey, and archery.

All resident students are required to take two hours a week of physical education. Seniors who have passing grades for six semester hours are allowed optional attendance. As far as possible students are organized in classes, according to the number of years they have had the work.

Students are credited in the physical and field work on the basis of faithfulness, punctuality, and effort.

At the close of the interclass basketball and hockey games, letters are awarded to the best players. A handsome silver loving cup is also offered yearly to the team winning in an interclass basketball contest. To the champion of the interclass tennis tournament letters are awarded.

The athletics committee of the faculty, with the physical director, has control of all field sports.

60-61. Methods and Materials for Teaching Physical Education.

Elective for a limited number of juniors and seniors. Two semester hours credit will be allowed by the State Department for those who apply for a Primary Certificate or a Grammar Grade Certificate.

This course includes story plays, singing games, rhythmic plays, schoolroom and playground games, educational and corrective gymnastics, and folk dances. Instruction is given in outdoor sports, hockey, basketball, tennis, track, and archery. A notebook is required. This course may be substituted for the required work in Physical Education.

Department of Art

Ida Isabella Poteat, *Professor*
Mary H. Tillery, *Associate Professor*

The system of instruction seeks to develop originality and encourage the individuality of the student. Art and nature are brought together in a practical and critical way. A club, which meets once in two weeks, gives the students an opportunity to know what is being done in the world of art at the present time.

No student will be permitted to register in the School of Art for less than one-quarter of a year, or one-half semester.

Admission and Conditions

For admission to the freshman class a candidate must offer fifteen units of the entrance requirements for the A.B. degree. For a detailed description of these courses, see pages 23-27. A unit represents four one-hour recitations or five forty-five-minute recitations a week throughout a secondary school year, and is estimated to be equivalent to one-fourth of the work in one year in the high school.

Every candidate for a diploma in Art must offer:

English	4 units
French, or German, or Latin	2 units
*Elective	9 units
Total	15 units

Conditioned Students

Freshmen must offer fifteen units and are not allowed any conditions. Members of other classes may have conditions not exceeding six semester hours. No student will be classed as a junior or senior who is conditioned in her major course.

*Any required or elective subject allowed for entrance to the A.B. course may be offered. (See page 22.)

Requirements for Graduation

Students who have satisfactorily completed the course in the School of Art and who have also completed 72 semester hours of literary work in addition to the fifteen units offered for entrance, will be entitled to a Diploma of Graduation in the School of Art.

Outline of Course for Diploma in Art

Freshman Year

Subjects	Semester Hours	Total Hours Per Week
†Studio Work:		
Freehand drawing in charcoal from geometrical solids, vases, fruits, foliage, and flowers Color analysis and values Flat washes in watercolor Modeling in clay Perspective in pencil drawing and pastel	....	12
*English 10-11	6	9
*‡Latin 0 or *‡French 10-11 or *‡German 10-11	6	9
*History 16-17	6	9
Electives	6	9
Total hours of work each week, including preparation	....	48

Sophomore Year

†Studio Work:		
Elementary antique Still-life painting Original designing Outdoor sketching Perspective Composition	....	18
*English 20-21	6	9
*History 22-23	6	9
*Electives	6	9
Total hours of work each week, including preparation	....	45

* One hour of recitation is supposed to require two of preparation.

† When the head of the department deems it advisable, she may require a student to reduce the number of studio hours and increase her literary work by an equivalent amount.

‡ Students will continue the foreign language offered for entrance.

Junior Year

Subjects	Semester Hours	Total Hours Per Week
†Studio Work: Advanced antique, Still-life painting, Illustration and composition, Advanced modeling, Life drawing, Landscape painting	....	21
*Art History 30-31	4	6
Religion 20, 21, 22, 23	6	9
*Physiology (first semester)	6	9
‡Electives		
Total hours of work each week, including preparation	....	45

Senior Year

†Studio Work: Painting from still-life in oil, watercolor and pastel; Painting from the head and draped life model; Landscape painting in all mediums; Applied design; Original Composition; normal work	....	21
*Art History 40-41	4	3
‡Electives	12	21
Total hours of work each week, including preparation	....	45

HISTORY OF ART

30-31. History of Art.

Required of juniors. Elective for A.B. students. Prerequisite: English Composition 10-11 and History 22-23. Tuesday, Thursday, 2:45. Credit given for first semester. First semester's work a prerequisite for second semester.

MISS POTEAT

TEXTS: Gardner, *Art Through the Ages;* Reinach, *Apollo.*

40-41. Advanced History of Art.

Required of seniors. Elective for A.B. students. Prerequisite: History of Art 30-31. Two hours a week for a year. Hours to be arranged.

An intensive study of selected subjects and periods in Art, with lectures, discussions, and special history papers. MISS POTEAT

* One hour of recitation is supposed to require two hours of preparation.
† When the head of the department deems it advisable, she may require a student to reduce the number of studio hours and increase her literary work by an equivalent amount.
‡ Those expecting to teach are advised to elect Education.

Art Education

*36-37. Principles of Art Education.

Elective for all students. Two hours a week for a year and counts *four* semester hours. Wednesday, Friday, 8:30.

Credit given for first semester. First semester's work a prerequisite for the second semester.

The following course is offered for those who wish to know something of the theory and practice of design and color as related to the home and the trades; and for those who wish to cultivate an appreciation of the principles of beauty as seen in nature and in the fine arts.

Art students may substitute this course for an equivalent part of the work of the senior year.

First Semester:

1. Composition in line and mass; space arrangement; principles of balance, rhythm, proportion, emphasis, and harmony, with application to problems in everyday life.

2. Analysis, theory, and use of color; outline courses for grade work; poster making.

Second Semester:

1. Study of historic costume and its adaptation to modern dress, with selected problems for high school work. Interior decoration; study of historic and modern interiors; period furniture and its modern uses.

2. Occasional lectures, continuing through the year; a study of some historic masterpieces as related to our present-day problems; an elective craft. MISS TILLERY

*60-61. Principles of Art Education.

Elective for Art students. Two hours a week for a year and counts four semester hours. Hours of recitation to be arranged.

A course in methods of instruction; a study of composition problems in harmony, rhythm, balance, and unity adapted to the grades and the high schools; the study of art needs of the community and State. MISS TILLERY

* Counted as Education at the State Department for those who are to teach Art.

Department of Music

Isaac Lucius Battin, *Professor*
May Crawford, *Associate Professor*
Charlotte Elizabeth Armstrong, *Associate Professor*
Ethel M. Rowland, *Associate Professor*
Emily Parsons, *Assistant Professor*
Martha Caroline Galt, *Assistant Professor*
Sarah Lambert Blalock, *Assistant Professor*
Virginia Branch, *Instructor*
Barbara Pike, *Instructor*
William Arthur Potter, *Lecturer*
Margaret Highsmith Brown, *Lecturer*

The courses in the Department of Music fall into four principal groups, namely: courses in history and appreciation designed primarily as cultural courses for students not specializing in music, courses in teaching methods designed to prepare for work as a teacher of music [in the public schools, or as a private teacher], courses in theory and composition designed to furnish a solid background for the understanding and interpretation of the greatest music as well as to develop to the fullest the creative ability of the individual, and courses in singing and playing leading to artistic performance. The importance of supplementing a musical education by a liberal cultural education is now more than ever before realized. While it is true that there are those who have attained to success in music with little or no cultural background, they are the exceptions, and most eminent musicians have been persons of liberal education, for the understanding and appreciation of music are governed to a large extent by the understanding and appreciation of life. For this reason the literary requirements for entrance and graduation with the major in music are considered very essential and made an important part of the total requirements for a degree.

Admission to Classes

A. *Literary Requirements.*

For admission to the freshman class a candidate must offer fifteen units of the entrance requirements for the A.B. degree.

For a detailed description of these courses see pages 23-27. A unit represents four one-hour recitations or five forty-five-minute recitations a week throughout a secondary school year, and is estimated to be equivalent to one-fourth of the work in one year in the high school.

Every candidate for a degree must offer:

English	4 units
French or German	2 units
*Electives	9 units
Total	15 units

B. *Musical and Technical Requirements.*

Students are graded in music according to the quality as well as the quantity of work done, and therefore on entering are classified only tentatively until the value of their entrance music can be determined. Students are assigned to teachers according to their needs and abilities, and resident students may study only with teachers engaged by the college.

1. *For admission with the major in piano* a student should be able to play:

(a) All scales and arpeggios, major and minor, through four octaves, parallel motion, at a moderate tempo.

(b) Several studies of the difficulty of: Duvernoy Op. 120, Bertini Op. 100, Czerny Op. 636, Jensen "25 Piano Studies," Heller Op. 46, Gurlitt Op. 54.

(c) A sonata of the difficulty of Mozart "Sonata in C major," Haydn "Sonata in C major," Beethoven Sonatas Op. 49, Nos. 1 and 2.

(d) Lighter pieces of the difficulty of Tschaikowsky "Song of the Lark," Schuytte "Witches' Revel," Schubert "Scherzo in B flat," Merkel "Butterfly."

2. *For admission with the major in organ* a student should be

*Any required or elective subjects allowed for entrance to the A.B. course may be offered (see page 22); also a half-unit or a unit in the Theory of Music will be accepted, according to the amount of time given to the work.

able to play one or more of the Eight Short Preludes and Fugues of Bach as well as lighter pieces by Dubois, Guilmant, Smart, and other composers. A few talented students who have never studied organ, but who are well prepared in piano, may be admitted without previous study of the organ, at the discretion of the instructor.

3. *For admission with the major in voice* a student should possess a good natural voice and a correct musical ear. Some knowledge of the piano will be found helpful and will reduce the time to be devoted to piano as a secondary subject. In general, applicants for admission with the major in voice will be expected to sing several songs, for at least one of which they should play their own accompaniment.

4. *For admission with the major in violin* a student should have theoretical and practical knowledge of all positions and all bowings, and should be able to play all major and minor scales through two octaves, at moderate tempo. In addition etudes of the difficulty of Laoureux Book II, Mazas Op. 36, Kayser Op. 20; pieces by Bohm, Dancla, Beriot, Raff, and other composers; and a movement from a sonata or simple concerto should be offered. Some knowledge of the piano will be found helpful and will lessen the time to be devoted to piano as a secondary subject.

5. *For admission with the major in violincello* a student should have studied the first two volumes of Dotzauer's "Violincello Method" or Pottier's "Violincello Method," Tabbs' "Position Studies" and Bast's "Book of Scales and Arpeggios"; and should offer several pieces by Schmidt, Blair, Popper, Golterman or other recognized composers. A few talented students who have a good musical foundation in piano or violin, but who have not studied violincello, may be admitted at the discretion of the instructor.

6. *For admission with the major in public school music* a student should give evidence of having taken enough work in piano or voice, or both, to be able to complete in four years the

requirements for the degree with the major in public school music.

7. *For admission with the major in composition* a student should possess a sensitive musical ear and should present enough original work to satisfy the instructor that she can pursue the course with profit.

Conditioned Students

Freshmen must offer fifteen units and are not allowed any conditions in literary subjects. Freshmen must remove all conditions in practical music by the end of the first semester.

Sophomores may have conditions not exceeding three hours, but only a slight condition in practical music will be allowed. Sophomores must remove all conditions in practical music by the end of the first semester.

Juniors and seniors may be conditioned to the extent of three hours in their theoretical and literary work, but no student will be rated as a junior or senior if conditioned in her major subject.

Irregular Students

Those who cannot meet the entrance requirements in practical music, but who offer fifteen entrance units, including three in English and two in French or German, may be classed as irregular students in music.

Requirements for Graduation

To be entitled to a degree of Bachelor of Music the student in addition to the fifteen units offered for entrance must have satisfactorily completed the course in Piano, Organ, Violin, Violincello, Composition, Voice, or Public School Music as outlined on pages 76-81 of the catalogue, and with the major in Piano, Organ, Violin, Violincello, or Voice must have given a public recital of standard works from memory in a creditable and artistic manner. Graduates in Violin, Violincello, Composition, Voice, and Public School Music must have completed

sufficient work in piano to be able to play simple accompaniments at sight. Graduates in Composition must have had a program of their works performed at the College in lieu of a graduation recital.

In Piano, Organ, Violin, or Violincello the requirements are forty-eight semester hours of literary work, thirty-six semester hours of theoretical work, and thirty-eight semester hours of practical music. In Composition a student may substitute not more than eight semester hours of additional theoretical work for the same amount of work in practical music, at the discretion of her major professor.

In Voice the requirements are forty-eight semester hours of literary work, twenty-six semester hours of theoretical work, thirty-eight semester hours of practical music, and eight semester hours of either literary or theoretical courses as outlined on pages 78-79.

In Public School Music the requirements are forty-eight semester hours of literary work, sixty-four hours of theoretical and practical music, and eight semester hours chosen from either group as outlined on pages 80-81.

Each student is required to take approximately forty-five hours of work a week, and no student may take more than forty-eight hours of work a week except by action of the committee on prescribed and extra work.

During the regular examination week at the end of each semester all students majoring in the department will take an examination before the college music teachers, and will be graded accordingly.

Equipment

Four grand pianos, forty upright pianos, a large three-manual organ, a two-manual and pedal reed organ, a pedal piano, four violins, a cello, and other instruments furnish thorough equipment for efficient teaching.

Students' Recitals

Students' recitals are held once a week, at which all music students are required to be present, and in which they are required to take part when requested to do so by their teachers.

Freshmen and sophomores majoring in piano, organ, voice, violin, or violincello will appear in recital at least once each semester, except that freshmen may be excused the first semester. Juniors will be heard at least twice each semester, and seniors at the discretion of their major professors. Students may give individual recitals at the discretion of their major professors, after securing the sanction of the head of the department.

Concerts

One of the most important parts of a musical education, as well as one of the best sources of inspiration for hard work, is the hearing of concerts by eminent artists. The college appropriates a substantial fund to bring musicians as well as lecturers to the campus, and many opportunities are thereby afforded for hearing the best music well performed. In addition the Raleigh Civic Music Association and other organizations frequently bring artists to Raleigh for recitals, which music students can usually arrange to attend. Besides which there are in Raleigh many excellent musical organizations that in their programs give opportunity to hear the finest choral and instrumental works. Members of the faculty of the Department of Music too are very active as recitalists, and the Faculty Concerts* given on Sunday afternoons throughout the college year include works from all schools of composition, and for organ, piano, violin, violincello, voice, and combinations of these instruments, and are a very important part of the life of the College.

* Programs of these concerts may be obtained upon application to the Professor of Music.

Supplies

The College maintains a supply store at which students may purchase the music and supplies needed in their studies, thus avoiding any delay in getting them. The College does not grant students credit, but those who wish the convenience of a charge account may deposit any desired sum of money with the store with the understanding that that which is not used up by the purchase of supplies will be returned at the end of the year.

Outline of Course Leading to Degree of Bachelor of Music With the Major in Piano, Organ, Violin, Violincello, or Composition

Freshman Year

Subjects	Semester Hours	Total Hours Per Week
*English 10-11	6	9
*†French or German 10-11	6	9
*History 16-17	6	9
*Elementary Harmony 10.0-11.0	4	6
Solfeggio 16.0-17.0	2	3
Practice 10.5-11.5, 12.5-13.5, 14.5-15.5, or 16.5-17.5	8	12
Total hours	32	48

Sophomore Year

*English 20-21	6	9
*†Religion 20-21 or 22-23	6	9
*Advanced Harmony 20.0-21.0	4	6
Solfeggio 26.0-27.0	2	3
*Music History 20.1-21.1	4	6
Practice 20.5-21.5, 22.5-23.5, 24.5-25.5, 26.5-27.5	8	12
Total hours	30	45

* Each hour of recitation is supposed to require two hours of preparation.

† French or German must be continued in college two years unless French 10-11 or German 10-11 is completed during the freshman year.

Junior Year

Subjects	Semester Hours	Total Hours Per Week
¶Literary Elective	6	9
Advanced Counterpoint 30.0-31.0	4	6
Solfeggio 36.0-37.0	2	3
*Pedagogy 34.6-35.6 or 36.6-37.6	4	6
†Musical Electives	4	6
§Practice 30.5-31.5, 32.5-33.5, 34.5-35.5, or 36.5-37.5	10	15
Total hours	30	45

Senior Year

¶Literary Electives	12	18
§Musical Electives	6	9
‡Practice 40.5-41.5, 42.5-43.5, 44.5-45.5, or 46.5-47.5	12	18
Total hours	30	45

* Students majoring in Composition may substitute other theoretical courses for Pedagogy.

† Courses which may be elected in the Junior year are Teaching Methods, 20.6-21.6, 30.6-31.6, 32.6-33.6. Ensemble, 30.3-31.3, or 34.3-35.3. Music History, 40.1 or 41.1 (by special consent of the instructor). Chamber Music 40.3-41.3 (by special consent of the instructor).

‡ Students majoring in Composition must take Advanced Composition, 40.0-41.0, and may substitute eight hours, or any desired number less, of Composition seminar work for practical music.

§ Courses which may be elected in the Senior year are Advanced Composition, 40.0-41.0; Advanced Solfeggio, 46.0-47.0; Music History, 40.1; Interpretation, 41.1; Esthetics, 42.1; The Symphony, 43.1; Chamber Music, 40.3-41.3; Composition Seminar, 48.0-49.0; History Seminar, 48.1-49.1.

¶ Electives may be chosen from any required or elective subject in any department. Those expecting to teach are advised to elect Education. Music students electing a subject from the Music department as a second major may substitute four semester hours of Music History for A.B. electives.

Outline of Course Leading to Degree of Bachelor of Music With the Major in Voice

Subjects	Semester Hours	Total Hours Per Week
Freshman Year		
*English 10-11	6	9
*†Language 10-11	6	9
*History 16-17	6	9
*Elementary Harmony 10.0-11.0	4	6
Solfeggio 16.0-17.0	2	3
Practice 18.5-19.5 and 10.5-11.5	8	12
Total hours	32	48
Sophomore Year		
*English 20-21	6	9
¶*Religion 20-21 or 22-23	6	9
*Advanced Harmony 20.0-21.0	4	6
Solfeggio 26.0-27.0	2	3
¶*Music History 20.1-21.1	4	6
Practice 28.5-29.5 and 20.5-21.5 (or 10.5-11.5)	8	12
Total hours	30	45

* Each hour of recitation is supposed to require two hours of preparation.

† French or German must be continued two years in college, unless French 10-11 or German 10-11 is completed during the freshman year.

¶ Students able to take 16 hours a semester may leave Music History until their junior year and take a language their sophomore year. A few students may be allowed to postpone taking Religion until their junior year in order to take a language their sophomore year.

Junior Year

Subjects	Semester Hours	Total Hours Per Week
‡Literary Elective	6	9
*Advanced Counterpoint 30.0-31.0	4	6
Solfeggio 36.0-37.0	2	3
*§Theoretical or Literary Electives	8	12
Practice 38.5-39.5, and 20.5-21.5 (if the piano requirements are not yet completed)	10	15
Total hours	30	45

Senior Year

‡*Literary Electives	12	18
§*Theoretical or Literary Electives	6	9
Practice 48.5-49.5 (and piano if so advised by the major professor)	12	18
Total hours	30	45

* Each hour of recitation is supposed to require two hours of preparation.

‡ Electives may be chosen from any required or elective subject in any department. Those expecting to teach are advised to elect Education. Music students electing a subject from the Music department as a second major may substitute four semester hours of Music for A.B. electives.

§ For theoretical electives available see the outline of the course with the major in piano, organ, violin, violincello, or composition.

Outline of Course Leading to Degree of Bachelor of Music With the Major in Public School Music

Freshman Year

Subjects	Semester Hours	Total Hours Per Week
*English 10-11	6	9
*†Language 10-11	6	9
*History 16-17	6	9
*Elementary Harmony 10.0-11.0	4	6
Solfeggio 16.0-17.0	2	3
‡Practice 10.5-11.5	8	12
Total hours	32	48

Sophomore Year

*English 20-21	6	9
*Religion 20-21 or 22-23	6	9
*Advanced Harmony 20.0-21.0	4	6
Solfeggio 26.0-27.0	2	3
Grade School Methods 20.6-21.6	4	6
‡Practice 20.5-21.5 and/or 18.5-19.5	8	12
Total hours	30	45

* Each hour of recitation is supposed to require two hours of preparation.

† French or German must be continued in college two years, unless French 10-11 or German 10-11 is completed during the freshman year.

‡ Students in Public School Music are required to complete Secondary Piano and at least six hours of Voice. Those completing their Voice and Piano requirements before the junior or senior year may elect any other courses in practical music upon the advice of their major professor.

Junior Year

Subject	Semester Hours	Total Hours Per Week
*Literary Elective	6	9
*Psychology 30, Psychology 31	6	9
*Advanced Counterpoint 30.0-31.0	4	6
Solfeggio 36.0-37.0	2	3
*History of Music 20.1-21.1	4	6
High School Methods 30.6-31.6	2	3
§Teaching Music Appreciation 32.6-33.6 or Practice Teaching 46.8-47.8	2	3
‡Practice 18.5-19.5 and/or 20.5-21.5, or 28.5-29.5	4	6
Total hours	30	45

Senior Year

*Education 32, Elective	6	9
*Pedagogy 34.6-35.6 or 34.2-35.2	4	6
The School Chorus and Orchestra 40.6-41.6	6	9
Practice Teaching 46.8-47.8	4	6
*§Electives	8	12
‡Practice 28.5-29.5 and/or 20.5-21.5	2	3
Total hours	30	45

* Each hour of recitation is supposed to require two hours of preparation.

‡ Students in Public School Music are required to complete Secondary Piano and at least six hours of Voice. Those completing their Voice and Piano requirements before the junior or senior year may elect any other courses in practical music upon the advice of their major professor.

§ If practice teaching is elected in the junior year then the Teaching of Music Appreciation 32.6-33.6 must be taken during the senior year. Otherwise the elective courses of the senior year may be chosen either from literary, theoretical, or practical courses at the advice of the major professor. For the theoretical courses which may be elected see the curriculum for the course with the major in piano, organ, violin, violincello, or composition.

Courses In Music

*A. Theoretical Courses

10.0-11.0. Theory, Elementary Harmony.

Required of freshmen majoring in music. Credit: two hours each semester. Wednesday, Friday, 12:00. Group conferences to be arranged.

A course beginning with the definition of intervals, chord formation, etc., and leading the student through the use of all triads and their inversions, the dominant seventh and its inversions, and touching upon the secondary seventh chords and other discords. The work includes the harmonization of both figured and unfigured basses and melodies. A number of the class periods are given over to free composition, in which the student is encouraged to experiment and the rules of harmony are made subservient to the parent and all inclusive rules of good taste. At all times the student is encouraged to think contrapuntally. [The class meets twice a week for lectures and recitation and in addition each student is required to meet the instructor once a week in conference with one or two other students, when individual work is discussed and instruction is given in keyboard harmony.]

TEXTS: Mansfield, *The Students' Harmony;* Wedge, *Keyboard Harmony* (for piano majors); Heacox, *Keyboard Harmony* (for all other students). MR. BATTIN and STAFF

16.0-17.0. Solfeggio and Musicianship.

Required of freshmen majoring in music. Credit: one hour each semester. Tuesday, Thursday, Saturday, 8:30.

A study of all phases of music through sight-singing and dictation, beginning with very easy exercises and proceeding gradually to those involving complex rhythms and careful interpretation. The principal text is Dannhauser and Lemoine, *Solfege des Solfeges;* Wüllner, *Sight-singing Exercises;* Greenwood, *Two-Part Exercises;* Bertoloti, *Fifty Two-Voice Solfeggi*, being used for supplementary material. Dictation is given from Schwartz, *1800 Exercise du Precis de Dietée Musicale*, Alchin, *Tone Thinking and Ear Testing*, and Robinson, *Aural Harmony.* The work is given as a laboratory course meeting three times a week for one hour and requiring no preparation.

Book fee: $1.00 upon first registration. MR. BATTIN and STAFF

* Maximum credit allowed toward the A.B. degree is twelve semester hours.

20.0-21.0. Advanced Harmony and Elementary Counterpoint.

Prerequisite: Harmony 10.0-11.0. Required of sophomores majoring in music. Credit: two hours each semester. Tuesday, Thursday, 11:00. One conference each week.

A continuation of Harmony 10.0-11.0. Chords of the ninth, eleventh, and thirteenth. Passing notes, bye tones, and auxiliary notes. Suspensions, pedal points, harmony in more than four parts. An introduction to strict counterpoint as the use of the simplest materials of musical composition and a training for free part writing. Advanced keyboard harmony. Original composition as in Harmony 10.0-11.0.

TEXTS: The same as for Harmony 10.0-11.0 with the addition of Prout, *The Students' Counterpoint.* MR. BATTIN

26.0-27.0. Solfeggio and Musicianship.

Prerequisite: Solfeggio 16.0-17.0. Required of sophomores in music. Credit: one hour each semester. Monday, Wednesday, Friday, 11:00.

A continuation of Solfeggio 16.0-17.0, using the same methods and texts. The work is more advanced and includes a study of the 1st, 3d, and 4th lined C clefs as well as the G and F clefs studied in Solfeggio 16.0-17.0. MR. BATTIN and STAFF

20.1-21.1. The History of Music.

Prerequisite: English 10-11 and History 16-17. Required of students majoring in music. Credit: two hours each semester. Tuesday, Thursday, 8:30.

First Semester: A detailed study of the history of music from primitive times to the end of the sixteenth century.

Second Semester: Continued study from the beginning of the seventeenth century to the present, with a critical analysis of instrumental and vocal masterpieces of all periods.

TEXT: Pratt, *History of Music.* MISS ARMSTRONG

20.6. Materials and Methods of Teaching Music in the Kindergarten and Lower Grades.

Required of sophomores in Public School Music. Credit: two hours. The first semester, Tuesday, Thursday, 1:45.

A study of the various texts in use in the kindergarten and first four grades, the use of songs and dances, rhythmic studies for children. Planning the work in the classroom and for the year; methods

of interesting children in music and problems of classroom management. The project method of teaching, and the relation of music to other subjects. MRS. BROWN

21.6. Materials and Methods of Teaching Music in the Higher Grades.

Required of sophomores in Public School Music. Credit: two hours. The second semester, Tuesday, Thursday, 1:45.

A detailed study of the texts in use in the fifth, sixth, seventh, and eighth grades. Methods of presenting music to pupils in the higher grades and discussion of the problems which confront the grade teacher. MRS. BROWN

30.0-31.0. Advanced Counterpoint and Composition.

Prerequisite: Harmony 20.0-21.0. Required of juniors majoring in music. Credit: two hours each semester. Monday, Wednesday, 9:30.

A continuation of the work of Harmony 20.0-21.0. Strict counterpoint in all five species in two, three, four, and five parts. Composition in the simpler classic forms. Canon. Composition of motets and anthems in four parts and of a three-part fugue. Free composition as in all other courses, with emphasis on the extensions of the rules of strict counterpoint which lead to smooth part writing in a free style. Two recitations and one conference a week.

TEXT: Kitson, *The Art of Counterpoint.* MR. BATTIN

36.0-37.0. Solfeggio and Musicianship.

Prerequisite: Solfeggio 26.0-27.0. Required of juniors majoring in music. Credit: one hour each semester. Tuesday, Thursday, Saturday, 9:30.

A continuation of the work of Solfeggio 26.0-27.0, involving a study of all the clefs and difficult exercises in one, two, and three parts. Special attention is given to harmonic dictation in four parts.

MR. BATTIN

34.6-35.6. The Teaching of Piano.

Required of majors in piano. Credit: two hours each semester. Tuesday, Thursday, 8:30.

Methods of teaching to children notation, piano technique, elements of theory, rhythm and ear training, with a systematic study of material suitable for beginners of all ages, as well as more advanced students. Students taking this work do observation and practice teaching under the supervision of the instructor.

MISS CRAWFORD

36.6-37.6. The Teaching of Stringed Instruments.

Required of majors in violin and violincello. Credit: two hours each semester. Hours to be arranged.

A short résumé of the history of stringed instruments, their construction, and literature. Methods of teaching children notation, elements of theory, ear-training, left-hand technique, bowing technique; good tone production; systematic study of material for pupils of all grades of advancement; the correcting of defects in pupils who have been previously badly taught, and other problems that face the teacher. Students taking this work do observation and practice teaching under the supervision of the instructor.

Miss Armstrong

30.3-31.3. Piano Ensemble.

Credit: one hour each semester. Hours to be arranged.

A study of the standard symphonies and overtures through four- and eight-hand arrangements for piano, with special attention to sight-reading, rhythm, quick adjustment to the artistic needs of the moment, and poise on the part of the players. A laboratory course meeting for three hours a week and requiring no preparation.

Miss Galt

34.3-35.3. Stringed Instrument Ensemble.

Credit: one hour each semester. Hours to be arranged.

A study of the standard overtures and symphonies in arrangements for strings, and strings and piano. Special attention is given to sight-reading and rhythm as in Ensemble 30.3-31.3. A laboratory course meeting for three hours a week and requiring no preparation.

Miss Armstrong

30.6-31.6. The Teaching of Music in the High School.

Required of majors in Public School Music. Credit: one hour each semester. Wednesday, Friday, 12:00.

The organization and conduct of a high school department of music. Songs and texts suitable for high school use. The care of the adolescent voice. Discussion of problems peculiar to the junior high school, senior high school, rural school, and the consolidated school. Two lectures and one hour of preparation a week.

Mr. Potter

32.6-33.6. The Teaching of Music Appreciation.

Required of majors in Public School Music. Credit: one hour each semester. Hour to be arranged.

A study of the great music of all times and of the lives of the great composers from the esthetic rather than the historical point

of view. Texts suitable for use in teaching music appreciation. The use of the piano, victrola, and other instruments. Students' recitals. A course designed primarily to give the future teacher that contact with the greatest music which will of itself give her an appreciation of music which is spontaneously contagious. One two-hour lecture a week and one hour of preparation. MRS. BROWN

40.0-41.0. Advanced Composition and Orchestration.

Prerequisite: Counterpoint 30.0-31.0. Credit: two hours each semester. Wednesday, Friday, 8:30.

Composition in the larger forms for voice, chorus, individual instruments, and combinations of instruments, following largely the inclination of the individual student. A thorough study of all the orchestral instruments and the making of arrangements and composition for full orchestra. Two recitations and one conference a week. MR. BATTIN

46.0-47.0. Advanced Solfeggio.

Prerequisite: Solfeggio 36.0-37.0. Credit: one hour each semester. Hours to be arranged.

A study of very difficult solfeggi and difficult harmonic and melodic dictation, leading to the reading and visualization of difficult scores. Three periods a week, with no preparation.

MR. BATTIN

40.1. Interpretation.

Credit: two hours, first semester. Wednesday, Friday, 11:00.

The aim of this class is to enable students to understand and interpret the work of all periods and styles through a knowledge of the esthetic principles involved in their development. In order to understand the real thoughts and emotions of musical compositions it is necessary to make a detailed study not only of the life and character of the composer, but also of the forms of expression peculiar to him and his time. Special attention is given to the study of musical ornamentation, appoggiatura, acciaccatura, turns, mordents, and trills. Compositions studied by different members of the class are analyzed, and thus all the class gain a wider knowledge of musical literature than each alone is able to acquire.

MISS CRAWFORD

41.1. Wagner and His Music Dramas.

Credit: two hours each semester. Wednesday, Friday, 11:00.

A detailed study of the life and works of Richard Wagner, with emphasis on his contribution to the development of modern music.

MISS ARMSTRONG

42.1. The Esthetics of Music.

Credit: two hours each semester. Wednesday, Friday, 1:45.

A course in the appreciation of music from the standpoint of the listener, with especial emphasis on the psychological aspect of musical composition, form, and interpretation. The lectures are supplemented by numerous musical illustrations. MR. BATTIN

43.1. The Development of the Symphony.

Credit: two hours each semester. Wednesday, Friday, 1:45.

The history of the symphony with a detailed study of several works and sufficient hearing of about a dozen outstanding works that the student becomes very familiar with them. The styles of different composers and the development of orchestration is emphasized. No prerequisite is required, but Esthetics 42.1 will be found helpful, as will also Music History 30.1-31.1 and 41.1. MR. BATTIN

40.3-41.3. Chamber Music.

Credit: one hour each semester. Hours to be arranged.

A practical study of the classical and modern works of chamber music from the easy sonatas of Haydn and Mozart through trios, quartets, and quintets by Beethoven, Mendelssohn, Schubert, Schumann, Brahms, Franck, and others. A laboratory course meeting for three hours a week. MISS ARMSTRONG

40.6-41.6. The School Chorus and Orchestra.

Required of students majoring in Public School Music. Credit: three hours each semester. Thursday, Saturday, 8:30.

Organizing the school chorus and orchestra. Music suitable for each. Orchestral methods; teaching singing and orchestral instruments in classes. The essentials of conducting. Arranging music for the school orchestra. Students who have not studied a stringed instrument are required to take one violin lesson a week throughout the year. Those who have studied a stringed instrument are required to familiarize themselves with at least one other orchestral instrument. All students are required to learn the characteristics of all the instruments and are also taught to make minor repairs to the same. Two recitations and one one-half hour lesson a week, three and one-half hours preparation and three hours practice.

Studio fee: $5.00 per semester. MR. BATTIN and STAFF

46.8-47.8. Observation and Practice Teaching.

Observation and practice teaching is arranged in the public schools of Raleigh and in the rural schools of Wake County. This course is

a practical application of all that has been learned in the methods courses previously taken. Mr. Potter and Staff

48.0-49.0. Composition Seminar.

Credit: not to exceed two hours a semester. Hours to be arranged.

Original composition under the personal supervision of the instructor in theory and composition. Mr. Battin

48.1-49.1. History Seminar.

Credit: not to exceed two hours a semester. Hours to be arranged.

Reading and library research under the personal supervision of the instructor in history or another instructor especially interested in the problem to be pursued by the student.

Miss Armstrong and Staff

1. Choir.

All students majoring in music are required to sing in the choir, which studies the best music and frequently appears in public. Members of the choir are required to attend all rehearsals and concerts, which always include a concert of Christmas music during the Christmas season, a service on Founders' Day, and a concert during Commencement week. Students not majoring in music who possess good singing voices may become members of the choir at the discretion of the director.

2. Criticism Class.

Any teacher may require her students in practical music to attend a criticism class once a week, where the students perform for one another and criticize one another's work.

B. Practical Courses

All courses in practical music require three hours practice per week for each semester hour credit, and for every three semester hours credit, or fraction thereof, a student must take not less than one lesson a week, of at least a half-hour duration, throughout the semester. No student is permitted to take more than eight semester hours of practical music in any one semester. When the rosters of teachers permit, a limited number of students not majoring in music may be allowed to take work in

practical music without college credit. The work in practical music is adjusted to suit the needs of each individual student, but in general follows the outline of the following courses:

Piano

Miss Crawford, Miss Galt, Mrs. Blalock, Miss Branch

10.5-11.5. Freshman Piano.

Studies of the difficulty of Czerny Op. 299, Loeschorn Op. 66; Bach *Two-Part Inventions;* Sonatas of the difficulty of Haydn in D major, Mozart in F major; the easier *Songs Without Words* of Mendelssohn, *Lyric Compositions* by Grieg, and other pieces of similar difficulty.

20.5-21.5. Sophomore Piano.

Etudes of the difficulty of Cramer *Selected Studies*, Heller Op. 45, *Low's Octave Studies;* Bach *Three-Part Inventions;* Sonatas of the difficulty of Beethoven Op. 14, Nos. 1 and 2; pieces by MacDowell, Chaminade, and other composers.

30.5-31.5. Junior Piano.

Etudes of the difficulty of Clementi *Gradus ad Parnassum*, Heller Op. 16, Kullak Op. 48, No. 2; Bach *French Suites, Well Tempered Clavichord;* Sonatas of the difficulty of Beethoven Op. 10, No. 2, Op. 26, Op. 27, No. 1; Concertos by Godard, Mozart; pieces by Chopin, Schubert, Schumann, and others, including modern composers.

40.5-41.5. Senior Piano.

Etudes of the difficulty of Chopin Op. 10 and Op. 25, and Rubenstein *Etudes;* Bach *Well Tempered Clavichord;* Sonatas of the difficulty of Beethoven Op. 28, Op. 53, Op. 57; Concertos by Beethoven, Rubenstein, Weber, Mendelssohn, Grieg, MacDowell, Liszt, Rachmaninoff, and others; pieces by Chopin, Liszt, Rubenstein, and others, including modern composers.

Secondary Piano.

Students majoring in Organ, Violin, Violincello, Voice, and Public School Music are required to take piano as a secondary subject. Such students are exempt from part of the memorizing required of piano majors, and their work is organized so as to give them a maximum of technique and sight-reading ability in a minimum of time. The graduation requirement of ability to play simple accompaniments at sight will usually be satisfied by completion of the work required for credit in Piano 21.5.

Organ

MR. BATTIN

12.5-13.5. Freshman Organ.

Manual and pedal technique; Bach *Eight Short Preludes and Fugues;* short pieces involving the fundamentals of registration and use of the expression pedals; hymn playing. Students beginning organ usually take half their work in organ and half in piano, thus avoiding excessive fatigue due to too much organ practice and at the same time rounding out their finger technique.

22.5-23.5. Sophomore Organ.

Bach *Preludes and Fugues* of the first master period, *Choral Preludes;* Sonatas by Guilmant, Mendelssohn; simpler works of the modern schools.

32.5-33.5. Junior Organ.

Bach, smaller works of the mature master period, selected movements from the *Trio Sonatas* and *Concertos;* Sonatas by Guilmant, Mendelssohn, Borowski, Lemmens, Rheinberger, and others; pieces by Dubois, Salome, Lemmens, and other composers.

42.5-43.5. Senior Organ.

Bach, larger works of the mature master period; compositions of Franck; symphonies of Widor, Vierne; compositions of the modern French, English, German, and American schools.

Violin

MISS ARMSTRONG

14.5-15.5. Freshman Violin.

Thorough study of bowing and left-hand technique; Laoureux *Etudes,* Bk. II; Mazas Op. 36; Concertos by De Beriot and Accolay; Sonatinas by Schubert.

24.5-25.5. Sophomore Violin.

Scales and arpeggios in three octaves; Mazas *Etudes Specialis,* Kreutzer *Etudes;* Sonatas of Corelli and Handel; Concertos by Rode, Viotti, and Kreutzer.

34.5-35.5. Junior Violin.

Technical work continued; Etudes by Kreutzer and Fiorillo; Sonatas of Mozart and Beethoven; Concertos by Viotti, Kreutzer, and Mozart.

44.5-45.5. Senior Violin.

Scales in thirds and octaves; Etudes by Rode and Gavinies; Concertos by Vieuxtemps, Wieniawski, Godard, and others; Sonatas by Bach, Tartini, and Beethoven.

Violincello

Miss Pike

16.5-17.5, 26.5-27.5, 36.5-37.5, 46.5-47.5.

The courses in Violincello are similar in grade to those given in Piano, Organ, and Violin. For graduation a student should play a recital of pieces of the difficulty of: Golterman *Concerto in G;* Haydn *Concerto in D;* sonatas by Bach or Beethoven; Popper *Hungarian Rhapsody;* Faure *Elegy;* Lalo *Chants Russes;* Bach *Arioso;* Matys *Romance;* Boccherini *Rondo.*

Voice

Miss Rowland, Miss Parsons

18.5-19.5. Freshman Voice.

Position and poise of the body, breath control; studies by Seiber and Vaccai supplemented by technical exercises for freedom and the development of tone production, the simpler songs from classical and modern composers.

28.5-29.5. Sophomore Voice.

Technical work of the freshman year continued; staccato and legato exercises; English and Italian diction; studies by Vaccai and Concone; moderately difficult songs by Schubert, Franz, Massenet, and representative American composers; easier solos from the oratorios.

38.5-39.5. Junior Voice.

More advanced technique; vocalizations by Concone, Lütgen, and others; French and German diction; songs by composers of classical and modern periods, including Brahms, Strauss, and Russian composers.

48.5-49.5. Senior Voice.

Technical work continued; classic and modern oratorio and opera; Italian, French, German, and English songs.

Commencement, 1929

JAMES EDGAR DILLARD, D.D., LL.D.
Baccalaureate Sermon, Missionary Sermon

WILLIS JAMES BROGDEN, Ph.D.
Literary Address

Degrees and Diplomas Awarded

Bachelor of Arts

Ange, Louise	Winterville
Barker, Bessie	Charlotte
Barker, Leo Nell	Apex
Barnhill, Frances Elizabeth	Bethel
Beavers, Lydia Etta	Apex
Belvin, Lizzie Pullen	Raleigh
Bennett, Lucy Lee	Chandler
Bennett, Shellie Isabelle	Marshville
Brown, Elsie	Reidsville
Burns, Mary Moffett	Lawndale
Carroll, Iva Isabel	Wendell
Copeland, Mary Lee	Edenton
Craven, Minnie Louise	Greensboro
Daughtry, Miriam	Fuquay Springs
Dowd, Alice Lydia	Raleigh
Eagles, Mattie Lee	Fountain
Elliott, Gladys May	Nelson, Va.
Fiske, Marion Charlton	Moyock
Goodwin, Pauline Elizabeth	Raleigh
Greene, Mrs. Iola Gooch	Oxford
Greene, Jane	Raleigh
Haywood, Laura Mabel	Raleigh
Hewlett, Doris Alderman	Wilmington
Hill, Sara Louise	Canton
Holland, Annie Sue	Statesville
Holtzclaw, Virginia Mae	Canton
Johnson, Cordelia Ione	Fayetteville, Tenn.
Jolley, Evelyn Elizabeth	Mooresboro
Jones, Hallie Mae	Wingate
Jones, Margaret Pearson	Kenansville
Kitchin, Hesta	Scotland Neck
Knotts, Leila Cornelia	North, S. C.

Lassiter, Mattie McGuire.....Smithfield
Leake, Olive.....Rich Square
Lenoir, Gwyn Hunt.....Lenoir
McCullen, Nellie Ezzell.....Burgaw
Martin, Thelma Jeannette.....Liberty
Medlin, Alma.....Monroe
Medlin, Martha Virginia.....Raleigh
Medlin, Meithel Anne.....Monroe
Mewborn, Sarah Lucinda.....Farmville
Mullins, Mildred Louise.....Morganton
Newton, Sarah Pauline.....Chadbourn
Nobles, Lettye Marie.....Ayden
Nolen, Mary Elizabeth.....Stoneville
Odum, Lillian Mae.....Pembroke
Parsons, Wendell Holmes.....Landenberg, Pa.
Rogers, Mary Elizabeth.....Durham
Rushing, Eunice.....Marshville
Sams, Bessie Loduska.....Raleigh
Seawell, Loretta Pearl.....Rockingham
Scarborough, Frances Elizabeth.....Macon
Scarborough, Julia Moore.....Macon
Sherwood, Martha Annette.....Erwin, Tenn.
Smith, Mabel Reid.....Morganton
Tadlock, Thelma.....Marshville
Taylor, Martha Ellen.....Burgaw
Teague, Margaret Duguid.....Newland
Teague, Vivian Lee.....Thomasville
Truesdell, Ruth May.....Charlotte
Walker, Lucile.....Hillsboro
Walker, Ruth.....Graham
Wheeler, Lillian Timberlake.....Scotland Neck
Wheless, Mary B. Frances.....Spring Hope
Williams, Ruth.....Monroe
Woodall, Eva A.....Clayton

Diploma in Art

Cook, Sarah Helen.....Wallace
Patterson, Maisie.....Coats

Diploma in Music

Briggs, Ila Jane, *Public School Music*.....Burnsville
Burns, Janet Gilbert, *Piano*.....Roxboro
Carter, Katherine McIver, *Voice*.....Raleigh
Cheek, Mary Elizabeth, *Public School Music*.....Burlington
Grady, Edith Rowe, *Public School Music*.....Wilson
Hilliard, Ruth, *Piano*.....High Point
Jacobs, LeClaire Maurine, *Piano*.....Roxobel
Powell, Annie Pauline, *Voice*.....Clinton
Stone, Ida Lee, *Public School Music*.....Nashville

Register of Students

Senior Class

A.B.

Allen, Beulah ..... Cary
Apple, Elizabeth ..... Greensboro
Askew, Pauline ..... Jamesville
Bagby, Mabel Strother ..... Wilson
Barkwell, Annie Sarah ..... Weeksville
Barrier, Nell ..... Decatur, Ala.
Beddingfield, Edna Earl ..... Millbrook
Beeker, Mabel King ..... Leaksville
Black, Cleta ..... Charlotte
Blaylock, Gladys Louisa ..... Cary
Boney, Annette ..... Wallace
Bradsher, Ellen Merritt ..... Roxboro
Broadhurst, Mary Campbell ..... Greenville
Buchanan, Edith ..... Sylva
Bumgardner, Mamie Leila ..... Belmont
Byrd, Beulah Mae ..... Broadway
Covington, Eleanor ..... Cheraw, S. C.
Cox, Henry Beatrice ..... Raiford, Fla.
Craig, Margaret Pescud ..... Marion
Culler, Edith Bernice ..... High Point
Cummings, Sarah Huffines ..... Reidsville
Deans, Elizabeth ..... Colerain
Edwards, Mary Louise ..... Siler City
Evans, Dorothy Anne ..... Raleigh
Everett, Gladys ..... Robersonville
Fender, Cora Elizabeth ..... North Wilkesboro
Ferebee, Marjorie ..... Gregory
Fowler, Mildred Evelyn ..... Zebulon
Fox, Bonnie Lee ..... Thomasville
Gambill, Lucile ..... West Jefferson
Gill, Bessie Gray ..... Raleigh
Gillie, Dorothy ..... Reidsville
Grimes, Julia ..... Mount Olive
Hamby, Mary ..... Mebane
Harrell, Fronie ..... Thomasville
Harris, Marion Beatrice ..... Seaboard
Harris, Mary ..... Hickory
Hartsell, Emma Margaret ..... Kings Mountain

Hocutt, Alma Lucy ..... Burgaw
Hoggard, Rachel ..... Lewiston
Huffman, Mary Louise ..... Morganton
Jackson, Annie Marie ..... Weeksville
Jackson, Myrtle Inez ..... Raleigh
Jackson, Verna Brown ..... Raleigh
James, Elizabeth ..... Laurinburg
Jolly, Grace ..... Ayden
Jones, Alice Freeman ..... Salemburg
Jones, Pearle ..... Robbinsville
Kellum, Chloris ..... Wilmington
Kitchin, Pauline ..... Scotland Neck
Mason, Lillian Marguerite ..... Winston-Salem
Morgan, Mary Etta ..... Marshville
Motte, Erma ..... Wilmington
Nanney, Lucile ..... Rutherfordton
Nolen, Lelia ..... Stoneville
Obenshain, Blanche ..... Buchanan, Va.
Odum, Annie Worth ..... Saint Pauls
Osborne, Sara ..... Spartanburg, S. C.
Peele, Margaret ..... Raeford
Perry, Salinda Caroline ..... Asheville
Preslar, Ruth ..... Wingate
Raiford, Jessie Bell ..... Seven Springs
Roberson, Della Louise ..... Robersonville
Roberson, Emily ..... Raleigh
Robertson, Lillian Mae ..... Knightdale
Rowland, Dorothy ..... Rocky Mount
Royster, Roberta ..... Fallston
Ruffin, Sallie Page ..... Raleigh
Sanders, Mabel Elizabeth ..... Jonesboro
Sharpe, Blanche ..... Cedar Grove
Sherwin, Edith Evelyn ..... Cary
Sloan, Lema Gertrude ..... Apex
Smart, Euzelia Camalene ..... Henrietta
Tedder, Charlotte S. ..... Shelby
Tilley, Nettie Pearle ..... Fuquay Springs
Turner, Lillian ..... Currie
Ward, Emma Belle ..... Swansboro
Whitfield, Mary ..... Hurdle Mills

Junior Class

A.B.

Abernethy, Helen Louise	Reidsville
Albritton, Mabel	Calypso
Albritton, Ruth	Calypso
Allen, Bessie Christine	Cary
Allison, Flora Marion	Brevard
Arnette, Lois	Wagram
Ayscue, Elizabeth	Buies Creek
Bailey, Fannie Pernecia	Kinston
Baker, Nellie Mae	Ahoskie
Barber, Mary Ashworth	Waynesville
Barrow, Myrtle	LaGrange
Beavers, Alice	Apex
Boney, Victoria	Durham
Blalock, Janie	South Hill, Va.
Boomhour, Elizabeth Gregory	Raleigh
Bostic, Gertrude	Beulahville
Briggs, Sarah	Raleigh
Britt, Nancy	Raleigh
Britt, Ruth Tolson	Raleigh
Brooks, Mary Eloise	Vass
Cagle, Evelyn	Carthage
Carter, Alma	Fayetteville
Clark, Louise	Candler
Cole, Carolina Evangeline	Palmetto, Fla.
Cowan, Georgia	Apex
Crawford, Virginia	Goldsboro
Cullom, Sarah Virginia	Wake Forest
Currin, Mary	Henderson
Dark, Alma	Roseboro
Deese, Emma	New London
Dodd, Margaret Frances	Chocowinity
Durham, Kathleen	Lumberton
Fuller, Mary Susan	Louisburg
Goodwin, Mildred	Raleigh
Goodwyn, Kathleen	Raleigh
Gore, Bruce	Rockingham
Hamrick, Elizabeth	Shelby
Harris, Anne	Albemarle
Harris, Delphie	Oxford
Harton, Lora Ercelle	Raleigh

Haynes, Rosa Mae ..... Cliffside
Helms, Kathleen ..... Wingate
Herring, Annie Mildred ..... Zebulon
Hodges, Pearl ..... Raleigh
Holland, Flora Mae ..... Raleigh
Honeycutt, Esther Susan ..... Raleigh
Hough, Ruth ..... Norwood
Jackson, Theta Faughn ..... Middleburg
James, Virginia ..... Laurinburg
Johnson, Lillian ..... Mount Airy
Johnson, Margaret ..... Wilmington
Jones, Annie Hollingsworth ..... Cameron
Jones, Ellen Royall ..... Cameron
Joyner, Louise ..... Jackson
Kendall, Martha Ruth ..... Raleigh
Kichline, Mildred Bachman ..... Raleigh
Lamm, Eleanor ..... Raleigh
Lang, Virginia ..... Walstonburg
Lawrence, Dorothy ..... Apex
Lee, Ruby Nora ..... Colerain
Lewis, Nancy Williams ..... Farmville
Lovelace, Frances Bradley ..... Tarboro
Lucas, Margaret Elizabeth ..... Dunn
McAden, Mary ..... Semora
McCall, Evelyn ..... Marion
Makepeace, Kitty ..... Sanford
May, Madeline ..... Asheville
Maney, Kathryn ..... Biltmore
Miller, Arie Virginia ..... Albemarle
Miller, Vida Brown ..... Kernersville
Mills, Elizabeth ..... Henderson
Minton, Elizabeth ..... Lewiston
Moore, Nezzie ..... Pageland, S. C.
Mumford, Louise ..... Wallburg
O'Quinn, Willie ..... Mamers
Preslar, Velma ..... Wingate
Randolph, Edith ..... Raleigh
Ricks, Tempie ..... Whitakers
Rogers, Costa Adele ..... Mullins, S. C.
Rushing, Sarah Elizabeth ..... Marshville
Shore, Mary ..... Rocky Mount
Simms, Anne ..... Raleigh

Sorrell, Juanita.....Smithfield
Starling, Ruth.....Hubert
Thacker, Anne Bunch.....Raleigh
Thomas, Mary Irene.....Rocky Mount
Tucker, Susanne.....Raleigh
Upchurch, Nellie.....Oxford
Varser, Lily Snead.....Lumberton
Ward, Lucile.....Salisbury
Watkins, Frances.....Virgilina, Va.
West, Verona Allred.....Mount Airy
White, Ann.....Raleigh
White, Iantha.....Bunn
Williams, Mae.....Whitakers
Wilson, Nelda.....Lenoir
Woody, Ava Thornton.....Stovall

Sophomore Class

A.B.

Aldridge, Lillian Florence.....LaGrange
Allen, Ida Kathryn.....Bunn Level
Arrington, Margaret.....Rocky Mount
Banks, Mary Lucile.....Burnsville
Barfoot, Margaret.....Wilson
Barnes, Elizabeth Frances.....Linwood
Barnes, Rosie.....Seaboard
Barrett, Margaret.....Laurinburg
Bass, Lurline.....Farmville
Blanton, Josephine.....Marion
Bostick, Oreon Holloway.....Pochow, China
Bowers, Pauline.....Wake Forest
Britt, Ruth Parham.....Raleigh
Broughton, Margaret Ruth.....Raleigh
Browne, Janet Murray.....Ahoskie
Brown, Mildred Cleone.....Raleigh
Cagle, Vivian Pauline.....Wadesboro
Carson, Gertrude.....Taylorsville
Cates, Minwal.....Burlington
Charles, Antoinette.....Ahoskie
Choate, Prue.....Salisbury
Cobb, Zula.....Windsor
Collie, Roxie.....Greenville
Coon, Catherine.....Gastonia

Daniel, Arline.....Pleasant Hill
DeVaun, Fannie Reba.....Wilmington
Fleetwood, Marjorie.....Jackson
Goodwin, Mozelle.....Raleigh
Gordon, Mabel.....Baskerville, Va.
Gray, Mary Baughan.....LaGrange
Greene, Ruth Phelps.....Aulander
Griffin, Edith.....Spring Hope
Harrelson, Elizabeth.....Shelby
Hartness, Lois.....Raleigh
Haynes, Margaret Loretta.....Avondale
Henley, Mary Clifton.....Raleigh
Holder, Clarice.....Garner
Hord, Kathleen.....Shelby
Hord, Nell.....Kings Mountain
Jenkins, Sarah Elizabeth.....Rosemary
Keith, Annie.....Apex
Kemp, Mary Elizabeth.....Zebulon
Kennedy, Jessie Ruth.....Merry Oaks
Kerr, Frances Page.....Montague, Va.
Layfield, Eleanor.....Raleigh
Layfield, Elizabeth.....Raleigh
Lee, Mary Pettigrew.....Florence, S. C.
Lindsey, Dorothy.....Leaksville
McGougan, Lula.....Tabor
Mardre, Harriet Frances.....Hertford
Marshburn, Rachael.....Rocky Mount
Martin, Edwina.....Winston-Salem
Mercer, Susannah.....Raleigh
Middleton, Helen Greene.....Warsaw
Money, Mary.....Mayodan
Moore, Nan May.....Farmville
Norris, Laura Mildred.....Charlotte
Mull, Montrose.....Shelby
Myers, Lottie Belle.....Monroe
Norman, Donnie May.....Hertford
Pate, Mary Frances.....Rowland
Peacock, Margaret Leigh.....Benson
Phelps, Tucie Elizabeth.....Ahoskie
Phillips, Vivian Eloise.....Robbinsville
Price, Rachel.....Ellenboro
Rawls, Mary Louise.....Raleigh

Rush, Jeanette.....Charlotte
Sample, Ruth Melville.....Elizabeth City
Sapp, Williametta.....Concord
Saunders, Janice Hannah.....Lewiston
Smith, Norma Estelle.....Pilot Mountain
Sorrell, Frances Omelia.....Cary
Spence, Lina Lee.....Raleigh
Squires, Evelyn Hope.....Wake Forest
Stevens, Mary Elizabeth.....High Point
Talton, Mary.....Clayton
Thomas, Zula.....Micaville
Thornton, Elizabeth.....Dunn
Tilley, Stella.....Bahama
Tyson, Eleanor.....Greenville
Wheless, Mrs. Maybelle.....Bunn
Williams, Pearl.....Garner
Young, Kathleen.....Shelby

Freshman Class

A.B.

Abernethy, Martha Annis.....Raleigh
Amburn, Mary Mildred.....Boonville
Anderson, Henrietta.....Reidsville
Andrews, Betty.....Roxboro
Bagby, Edythe Garner.....Raleigh
Barber, Pauline.....Mount Airy
Bazemore, Elsie.....Lewiston
Bell, Mary Olive.....Raleigh
Bennett, Helen Rogers.....Apex
Biggs, Rachel Duckett.....Lumberton
Blanton, Nancy.....Marion
Borders, Mary Sue.....Shelby
Borden, Mayola Anne.....Fremont
Brady, Miriam.....Benson
Briggs, Margaret.....Raleigh
Britt, Helen Norma.....Raleigh
Broadwell, Josephine.....Fuquay Springs
Campbell, Mae.....Danville, Va.
Castlebury, Martha.....Raleigh
Cole, Pauline.....Forney
Combs, Betty Ann.....Greensboro
Costner, Estelle.....Dallas

Council, Sallie.....Raleigh
Courtney, Miriam Webb.....Williamston
Daniel, Hazel Alva.....Stovall
Davis, Lillian.....Wake Forest
Debnam, Birdie Lee.....Snow Hill
Gillis, Mary Edna.....Canton
Green, Virginia.....Raleigh
Hall, Alice Marie.....Jackson, Miss.
Harris, Frances.....Albemarle
Harris, Mattie Elizabeth.....Seaboard
Hayes, Ernestine Curtis.....Ahoskie
Henry, Edith Pauline.....Smithfield
Hester, Susan.....Roxboro
Hipps, Mary Ruth.....Canton
Hord, Sue.....Kings Mountain
Howell, Mary Lee.....Concord
Humphrey, Iris Wheeler.....Kinston
Hunt, Melba Cleo.....Apex
Jackson, Otha.....Orange
Johnson, Elsie Cleo.....Wrightsville Beach
Johnson, Essie Henrietta.....Lumberton
Johnson, Mary Louise.....Raleigh
Jones, Anna Catherine.....Greenville, Ky.
Kinsey, Isabelle.....Coinjock
Lanford, Ruth Emily.....Greenville, S. C.
Lewis, Mattie Elizabeth.....Faison
Lockwood, Sarah Ellen.....Charlotte
Maney, Hilda Lee.....Biltmore
McGhee, Dorothy.....Franklinton
MacMillan, Louise.....Thomasville
Massengill, Bessie.....Four Oaks
Maynard, Frances Burns.....Raleigh
Merritt, Dorothy.....Raleigh
Metcalf, Zelda.....Flag Pond, Tenn.
Moore, Bessie.....Pageland, S. C.
Morgan, Mary Catherine.....Richfield
Morton, Geneva Douglas.....Spencer
Norfleet, Sarah Louise.....Woodville
Norvell, Hazel Beth.....Greensboro
Page, Eula.....Raleigh
Palmer, Charlotte.....Asheville
Parkinson, Elva Ruth.....Charlotte

Pate, Clarice Eleazer.....Lucknow, S. C.
Paul, Janice Meredith.....Lumberton
Peebles, Sarah Rebecca.....Jackson
Pegram, Elsie Lorena.....Raleigh
Phelps, Norma Lee.....Colerain
Pierson, Susie Dean.....Centerville, Ala.
Price, Mary Pauline.....Charlotte
Price, Sarah Elizabeth.....Charlotte
Pruitt, Grace.....Louisburg
Reams, Mary Duke.....Warrenton
Ricks, Virginia.....Rocky Mount
Rogers, Bessie Lee.....Albemarle
Sale, Grace Ione.....Raleigh
Salisbury, Martha Laura.....Hamilton
Sanders, Mary Adele.....Jonesboro
Sawyer, Lois Verneena.....Shiloh
Seate, Mary Lee.....Raeford
Shearin, Mary C.....Rocky Mount
Smith, Mattie Larkin.....Wilmington
Taylor, Mildred Elizabeth.....Snow Hill
Tew, Avis Puella.....Dunn
Thomasson, Betty.....Danville, Va.
Tillotson, Dorothy Douglass.....Oxford
Turner, Eliza Ewing.....Leaksville
Townsend, Mary Katheryn.....Lumberton
Viccellio, Martha Elizabeth.....Chatham, Va.
Wagoner, Marjorie Evelyn.....Sparta
Watson, Genevieve.....Southport
Whims, Louise.....Wake Forest
Wilburn, Winnie.....Roxboro

Special

Elliott, Madaline.....Raleigh

Summary

Seniors: Registered for A.B. degree	78
Juniors: Registered for A.B. degree	97
Sophomores: Registered for A.B. degree	83
Freshmen: Registered for A.B. degree	95
Total number college A.B. classmen	353
Special	1

Students from other schools taking work in the college are as follows:

From Art classmen	15	
From Music classmen	63	
	—	78
Total		432

DEPARTMENT OF ART

Senior Class

Whittemore, Margaret Grey ..... Reidsville

Junior Class

Hartness, Betsy ..... Sanford

Sophomore Class

Griswold, Lois ..... Wendell
Norris, Nellie ..... Gastonia
Rollins, Hallie Mae ..... Marshville
Taylor, Dorothy ..... Wilson
Webb, Velma ..... Mount Airy

Freshman Class

Burrows, Mary Elizabeth ..... Asheville
Crutchfield, Florence ..... Durham
Hood, Elizabeth ..... Gastonia
McDowell, Annie Sue ..... Cherryville
Perry, Tillie Margaret ..... Williamston
Royall, Mildred ..... Salemburg
Snead, Mary Frances ..... Newport News, Va.
Watkins, Carrie ..... Oxford

Art Only

Pickell, Julia Calvert ..... Raleigh
Pickell, Virginia ..... Raleigh
Reade, Lela Lansdell ..... Durham
Smith, Mrs. Lela Keith ..... Greensboro
Waldo, Alice R. ..... Cary
Willis, Katherine ..... Raleigh
Winchester, Sadie ..... Franklinton

Summary

Seniors	1	
Juniors	1	
Sophomores	5	
Freshmen	8	
Total number college classmen		15
Art only	7	
Students from other schools electing work in Art History	12	
Students from other schools electing Art Education	15	
Students from other schools electing Art	1	
		35
Total		50

DEPARTMENT OF MUSIC

Senior Class

Bloodworth, Erin, *Piano*.....Raleigh
Boney, Annie Gray, *Voice*.....Clinton
Coley, Annie Leigh, *Piano*.....Rocky Mount
Elias, Frances, *Public School Music*.....Asheville
Fitzgerald, Pauline, *Public School Music*.....Asheville
Holding, Elma, *Public School Music*.....Wake Forest
Holding, Leila Royall, *Public School Music*.....Wake Forest
Paul, Glennie, *Piano*.....Beaufort
Trotman, Margaret Butler, *Public School Music*.....Wake Forest
Vaughn, Otelia, *Public School Music*.....Roanoke Rapids

Junior Class

Booker, Nellie Elizabeth, *Public School Music*.....Raleigh
Bridger, Margaret, *Public School Music*.....Bladenboro
Cox, Frances Rowena, *Piano*.....Raleigh
Hamby, Lucile, *Piano*.....Mebane
Hunt, Burnette, *Public School Music*.....Lattimore
Kenyon, Mabel Watson, *Public School Music*.....Raleigh
Kimball, Mamie Lee, *Public School Music*.....Enfield
Morse, Blondie, *Piano*.....Rockingham
Phillips, Ruth Fentress, *Piano*.....Sanatorium
Sledge, Elsie Christine, *Public School Music*.....Louisburg
Stokes, Olive, *Public School Music*.....Battleboro

Sophomore Class

Bean, Mabel Alice, *Public School Music*.....Thomasville
Beddingfield, Alice Gwendolyn, *Public School Music*.....Millbrook
Broughton, Mary Lucile, *Public School Music*.....Hertford
Byrd, Elizabeth Sue, *Piano*.....Hamlet
Greene, Jessie Faye, *Piano*.....Aulander
Hester, Elizabeth, *Piano*.....Goldston
Hinton, Roselyn Gaynelle, *Piano*.....Clayton
Johnson, Christine, *Piano*.....Lumberton
Johnson, Frances Lucile, *Piano*.....Raleigh
Johnson, Clara, *Public School Music*.....Apex
Johnson, Ruby Tillery, *Public School Music*.....Scotland Neck
Lang, Rosa Lee, *Piano*.....Farmville
Lyles, Josephine Carolyn, *Voice*.....Greensboro
Mitchell, Catherine, *Piano*.....Aulander
Privette, Helen, *Public School Music*.....Bailey
Riggsbee, Adelaide, *Public School Music*.....Charlotte
Tuttle, Pauline, *Piano*.....Winston-Salem
Wells, Margaret Leigh, *Organ*.....Raleigh
Winslow, Ruth Onella, *Public School Music*.....Hertford
Wright, Ruth, *Violin*.....Richmond, Va.
Yarborough, Mabel Hawley, *Piano*.....Jonesboro

Freshman Class

Akers, Mary Albion, *Piano*.....Stuart, Va.
Barnes, Henrietta Pauline, *Piano*.....Raleigh
Baucom, Elizabeth Elaine, *Piano*.....Wilmington
Coleman, Leola Harriet, *Piano*.....Acme
Corpening, Elizabeth, *Piano*.....Granite Falls
Council, Elsie Ward, *Piano*.....Raleigh
Donavant, Annette, *Organ*.....Greensboro
Earp, Bertie Estelle, *Piano*.....Selma
Hardin, Bonnie Kate, *Voice*.....Jellico, Tenn.
Herring, Sara Elizabeth, *Piano*.....Dillon, S. C.
Hunt, Eleanor Louise, *Voice*.....Apex
Johnson, Ruth, *Piano*.....Mount Airy
Jones, Harriot Jane, *Piano*.....Killarney, Fla.
Kee, Irene Eve, *Voice*.....Seaboard
McCanless, Annie, *Public School Music*.....Asheville
McDaniel, Nancy Russell, *Piano*.....Soochow, China
Martin, Hazel Virginia, *Voice*.....Hillsboro

Nance, Ruth Junius, *Piano*.....Lumberton
Page, Edna Edith, *Public School Music*.....Lumberton
Petty, Blanche, *Public School Music*.....Hillsboro
Preslar, Margaret Eugenia, *Piano*.....Concord
Ranson, Mina Virginia, *Piano*.....Bremo Bluff, Va.
Rogers, Anna Elizabeth, *Organ*.....Sanford
Smith, Mary Louise, *Piano*.....Burlington
Spurgeon, Katharine, *Violin*.....White Pine, Tenn.
Tyson, Lilla Dale, *Voice*.....Georgetown, S. C.
Whitehead, Frances, *Voice*.....Ramseur

Music Only

Agnew, Mrs. L. M., *Piano*.....Raleigh
Bond, Mrs. W. M., *Piano*.....Raleigh
Dughi, John, *Violin*.....Raleigh
Evans, Mrs. H. C., *Piano*.....Raleigh
Castle, Nancy Elizabeth, *Violin*.....Raleigh
Farrior, Frances, *Piano*.....Raleigh
Freeman, Thomas, *Violin*.....Raleigh
Futrell, Louise, *Violin*.....Sanford
Gatlin, Robert H., *Voice*.....Raeford
Grimmer, Mae, *Organ*.....Raleigh
Honeycutt, Lena M., *Piano*.....Raleigh
Hamrick, Olive, *Violin and Piano*.....Raleigh
Hamrick, James, *Violin and Piano*.....Raleigh
McCall, Mrs. Adeline, *Piano*.....Chapel Hill
Maupin, Nancy, *Piano*.....Raleigh
Mercer, Caroline, *Organ*.....Raleigh
Reynolds, Lula, *Voice*.....Raleigh
Rhett, Mrs. B. R., *Voice*.....Raleigh
Rieves, Louise, *Voice*.....Raleigh
Terry, Ela Dell, *Piano*.....Wendell
Wallace, Mrs. Lillian, *Organ*.....Raleigh
Wallace, Marion, *Piano*.....Raleigh
Wallace, Wesley, *Cello*.....Raleigh
Warren, Sallie, *Piano*.....Erwin
Wells, Iona Mae, *Piano*.....Wake Forest

Summary

SENIORS:		
Registered for Degree in Piano	3	
Registered for Degree in Voice	1	
Registered for Degree in Public School Music	6	
Total		10
JUNIORS:		
Registered for Degree in Piano	4	
Registered for Degree in Public School Music	7	
Total		11
SOPHOMORES:		
Registered for Degree in Piano	10	
Registered for Degree in Voice	1	
Registered for Degree in Public School Music	8	
Registered for Degree in Organ	1	
Registered for Degree in Violin	1	
Total		21
FRESHMEN:		
Registered for Degree in Piano	15	
Registered for Degree in Voice	5	
Registered for Degree in Public School Music	3	
Registered for Degree in Organ	2	
Registered for Degree in Violin	2	
Total		27
Total classmen in Music		69
Total registered in each department of Music:		
Piano	32	
Voice	7	
Public School Music	24	
Organ	3	
Violin	3	
Total		69

Students from other schools electing Music:

Piano	3
Voice	9
Public School Music	2
Interpretation	1
Violin	2
Organ	1
Harmony	1
Total	19

Summary of Students Not in Residence

Taking College Music Only

Piano	13
Violin	6
Voice	4
Organ	3
Cello	1
Total	27
Final total	115

Final Summary Students Taking College Work

Classmen in college	353	
Special college	1	
Students from other schools taking one or more courses in the college	78	
		432
Classmen in Art	15	
Art only	7	
Students from other schools taking work in Art History	12	
Students from other schools electing Art Education	15	
Students from other schools electing Art	1	
		50
Classmen in Music	69	
College Music only	27	
Students from other schools taking work in College Music	19	
		115
Total		597
Deducting students counted in more than one school		127
Total		470

Summary by States

North Carolina	436
South Carolina	10
Virginia	12
Florida	3
China	2
Tennessee	3
Alabama	2
Mississippi	1
Kentucky	1
Total	470

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MEREDITH COLLEGE

SCHOOL OF ART EXHIBIT

Diploma Exhibit of Margaret Grey Whittemore
General Exhibit

The Art Exhibits of the 1930 Commencement were of more than usual interest because of the variety of subjects and media used, etchings being shown as well as oil and water color paintings, black printing, batik dyeing, and sculpture.

Miss Margaret Grey Whittemore of Reidsville, N. C., gave her Diploma Exhibit on Friday afternoon in the College parlors, receiving more than a hundred guests. Her work consisted chiefly of flower studies and still life in oil painting, with life sketches and drawings from the antiques in red chalk and charcoal.

The canvas which attracted special attention and was given first honorable mention by the jury, was a composition, using a picture of Hogarth's "Shrimp Girl" with drapery and an old amber "thumb bottle." The arrangement was unique and well handled. There was a charming small study of pink chrysanthemums done freely with a palette knife which also received honorable mention, as did also a batik-dyed scarf which was lovely in design and color harmony.

On Saturday all of the walls of the parlors were covered with work from the entire Art Department. There were a number of life sketches in charcoal which had caught the spirit of the casual studio "loafer" and which were very well drawn. The number of flower studies shows the happy ability of the students to use things at hand, and the generosity of Meredith flower gardeners.

A group of figurines carved in ivory soap by a beginning student were charming in conception and execution, and showed a rare imaginative quality full of gayety and action.

There were good examples of applied designs in batiked scarfs, hangings, linoleum, block printing and crayonex work, while the Art Education had worked out an extremely interesting problem in historic costumes.

THE SENIOR PLAY

The Senior Class presented on Friday evening, May 30, in the College Auditorium, an original musical comedy, *Oh Yeah!* the dialog, lyrics, and music and dances being written and planned by members of the class. It was a spirited and entertaining performance. The action centered around the fascinating "sawdust ring"; and the good melodramatic plot of the pretty circus girl, who fell in love with a young millionaire and later turned out to be of high connections, was well carried out. The acting and singing and dancing, executed smoothly and with enthusiasm, showed good training on the part of the director, Miss Martha Galt.

The constable of some importance in the small town of Scaryville furnished many laughs; and Miss Hettie Hope, the garrulous "village newspaper," was a good take-off. Quite delightful were the village madcaps, Penny and Pat, who got into trouble and out of it and hunted and found with great gusto family skeletons in high places. The lovable clown Pogo and his protegé, the high-born circus girl, her handsome young lover, and the pretty second lady were all true to type and the parts well taken.

Particularly clever was the skeleton act presented by Pat, Penny, and the Skeleton Chorus. Also, the scene and song *What a Night for Snooping* were well done. Quite amusing was the burlesque dance and song *What a Life* by the chief of the maiden ladies and the constable.

The settings for the scenes just outside the circus grounds and in front of the clown's dressing room and in the living room of Mrs. Van Splitzer's home added to the effectiveness of the

production as did the appropriate costumes of circus people and villagers.

The cast of characters and musical program were as follows:

CAST OF CHARACTERS

(in order of appearance)

The Circus Pet.....Otelia Vaughan
Hank Hopkins, the constable.....Jessie Raiford
Miss Hettie Hope, the village newspaper.....Margaret Craig
Her Reporters.....Euzelia Smart, Julia Grimes, Marion Harris, Gladys Everett, Mary Harris
Penny, *Pat*.....the village mad-caps.....Sarah Cummings, Mabel Bagby
Jerry Van Splitzer, stepson of Mrs. Van Splitzer—Margaret Trotman
Adrienne, the circus girl, protegé of.....Marguerite Mason
Pogo, the clown.....Blanche Obenshain
The Pretty Lady.....Elma Holding

Clowns.....Euzelia Smart, Edith Buchanan, Mary Louise Edwards, Elizabeth James, Emma Hartsell, Chloris Kellum

Skeletons.....Edith Culler, Ellen Bradsher, Dorothy Rowland, Dorothy Gillie, Belle Ward, Mary Hamby

Mrs. Van Splitzer.....Edith Buchanan
Maid.....Marjorie Ferebee
Chorus:

Boys.....
- Dorothy Rowland
- Ellen Bradsher
- Belle Ward
- Dorothy Gillie

Girls.....
- Mary Broadhurst
- Mary Hamby
- Edith Culler
- Alice Freeman Jones

MUSICAL PROGRAM

Act I

1. Song of the Bananas.....*The Circus Pet*
2. We Are Maiden Ladies.....*Spinsters*
3. I Love You More Than Life Itself—
   Jerry, Adrienne and Chorus

Act II

1. Pretty Lady.....*Pogo, Lady and Chorus*
2. Love Song.....*Adrienne*
3. What a Life.....*Hank Hopkins and Chorus*
4. What a Life (Dance)—
   Miss Hettie Hope, Hank Hopkins and Chorus
5. We Are Jolly Clowns.....*Clowns*
6. Skeletons.....*Pat, Penny and Skeleton Chorus*

Act III

1. What a Night for Snooping.....*Pat and Penny*
2. Finale—OH YEAH!.....*Ensemble*

SOCIETY NIGHT

The Society Night Exercises were held in the College Auditorium on Saturday evening, May 31. After the processional of the societies, the Astrotekton and the Philaretian, Miss Pauline Kitchin, the president of the Astrotekton Society, gave a gracious welcome, in which she stated the purpose and the spirit of the societies, and told something of their work. Miss Josephine Lyles then sang *Morning* by Oley Speaks, after which Miss Glennie Paul played *Staccato Caprice* by Max Vagrich. Miss Chloris Kellum, the president of the Philaretian Society, introduced the speaker of the evening, Mr. J. M. Broughton, of Raleigh.

Mr. Broughton answered the gracious compliments made by Miss Kellum by saying that after such an introduction he hesitated to announce the subject of his speech—Beauty Culture—though beauty culture is one of the big industries of America, there being as many beauty shops as filling stations, which calls to its aid different arts and sciences, such as chemistry, electricity, the art of painting, and, if not of sculpture, certainly of clay modeling.

It was fitting, he said, for the members of the literary societies to think of beauty culture, to consider the recipes for acquiring inward beauty. He gave a diet list that would help in such acquirement, some elements of which were for reducing, and some for nourishing. First of all in the list for reducing comes selfishness, the reduction of which is the surest guarantee of beauty; then affectation, the opposite of naturalness, that great enhancer of beauty; and extravagance, the increase and practice of which has caused so much distress and tragedy.

On the diet list for nourishment Mr. Broughton placed, first, good reading, which with art and music would tend towards the cultivation of beauty; second, exercise, a giving of the talents and vigor in Christian service; and third, expression, which, if beautiful, must show softness of sympathy, nobility of pur-

pose, and loftiness of ideals. What we feed upon, look upon, with our minds, contributes to that sort of beauty that is worthy and noble.

The presentation of medals and the announcements of honors followed Mr. Broughton's address. Mr. J. H. Fulghum presented the Carter-Upchurch medal of the Astrotekton Society to Miss Emily Roberson, the subject of whose essay was *The Letters of Samuel Johnson.* Mrs. J. W. Bunn presented the Minnie Jackson Bowling medal of the Philaretian Society to Miss Marguerite Mason, whose essay was entitled *All's Love Yet All's Law.* The two medals are awarded annually to the members of each society who write the best essays. Both speakers emphasized the fact that no single effort, but steady work wins the highest place.

Dr. Julia Harris, before announcing honors in reading, made the following appropriate remarks:

"For the organization of our external living, we are willing to trust the scientist, the economist, the statistician, but in the activities and potentialities of the human spirit only a poet knows the way. It was a poet who said, 'The imagination is the greatest instrument of moral good.' These words should be writ large over the entrance of every college. A realization of their meaning might perhaps decrease the number of courses in dry-cleaning now being offered in our universities. Before we achieve peace for the world, those who go up to the council tables of the nations must know more about suffering than about commerce. Only the trained imagination can realize the suffering of the past, or forecast that of the future. But even the colleges, such as your Alma Mater, which have no time for such interesting and thrilling subjects as business administration and typewriting, cannot assume full responsibility for a task so gigantic as that suggested in the words of Shelley. The best that formal courses can do towards developing 'the greatest instrument of moral good' is to present a few subjects and indi-

cate a method of procedure. In this as in other activities of the human spirit, the individual has to find his own way.

The department of English in Meredith College realizes that formal training has greatest value when it serves as an incentive to further achievement. So we take this opportunity to announce honors in reading for those students who have given satisfactory evidence of having read intelligently from a list of books not required in any of their college courses."

The following students received honors:

First honors: Sallie Council, Elva Parkinson, Louise MacMillan, Elizabeth Stevens, Sarah Briggs, Frances Cox, Edith Randolph.

Second honors: Mae Campbell, Evelyn Squires, Mary Henley, Vida Miller.

Dr. Harris also announced that the Elizabeth Avery Colton prize had been won by Sarah Briggs for the best contribution appearing in the *Acorn* during the past year. The contribution was a poem, *Burial.*

Miss Mary Louise Edwards, president of the Kappa Nu Sigma Society, gave the following list of new members of Meredith's Honor Society: Lois Arnette, Elizabeth Ayscue, Elizabeth Boomhour, Gertrude Bostic, Kitty Makepeace, Vida Miller, Adele Rogers, Juanita Sorrell, Verona West.

Miss Gertrude Royster, director of Physical Education, presented the cup for class championship in basketball to Miss Blanche Obenshain, captain of the Senior Class team, which has won the cup for two successive years.

The two societies marched out, singing *Alma Mater,* after which a reception was held in the parlors in honor of the officers of the societies and their guests.

COMMENCEMENT SUNDAY—SUNDAY MORNING
COLLEGE AUDITORIUM

Order of Service

ELEVEN O'CLOCK

Prelude—Chorale Prelude, "Jesu, My Chief Pleasure"....*Bach*
Hymn—"How Sweet the Name of Jesus Sounds"
Invocation
Anthem—"Jesu, Joy of Man's Desiring".....*Bach*
Prayer
Hymn—"Crown Him With Many Crowns"
Contralto Solo—"O Lord Most Holy".....*Franck*
Miss Ethel M. Rowland
Baccalaureate Sermon—
Dr. John L. Hill, Nashville, Tenn.
Anthem—Hallelujah Chorus..... *Handel*
Benediction
Postlude—Postlude in C .....*Smart*

On Sunday morning the academic procession entered the chapel to the inspiring music of the organ under the skillful touch of Isaac L. Battin, Director of Music. Bach's chorale Prelude *Jesu, My Chief Pleasure*, opened the service. The choir added much to the beauty and religious spirit of the occasion by a beautiful rendition of Bach's *Jesu, Joy of Man's Desiring.* Miss Ethel Rowland's solo, accompanied by Director Battin at the organ, Miss Virginia Branch at the piano, and with Miss Charlotte Armstrong playing a violin obligato, was much enjoyed.

The speaker of the morning was Dr. John L. Hill, of the Sunday School Board of the Southern Baptist Convention, Nashville, Tennessee.

Dr. Hill's subject was "The Adequate Christ," the thought being suggested by the verses, "From that time many of His disciples went back, and walked no more with him. Then said Jesus unto the twelve, Will ye also go away? Then Simon Peter answered him, Lord, to whom shall we go? thou hast the words of eternal life." For this answer really meant: "Thou and thou only art adequate. There is no other place to go." Today the multiplicity of man's achievements but shows his insufficiency.

First, Christ is the adequate Christ because He is the adequate expression of God's love. There are many glorious revelations of God's love, but none is adequate but Christ. Christ is the articulate, the sacrificial, the vicarious expression of God's love.

Again, Christ is the adequate expiation for man's sins. The penalty was assumed, the adequate penalty that satisfied at once the end of love and the end of justice. Isaiah said, "The Lord hath laid on him the iniquity of us all."

Dr. Hill commented at this point on the beautiful way in which all the music of the service, selected without knowledge of his subject, had woven itself into the idea of making Jesus attractive.

Two quotations from great men were used as testimonials of the adequacy of Christ. From Shakespeare's will this striking pragraph was clipped: "I commend my soul into the hands of God, my Creator, hoping and assuredly believing through the only merits of Jesus Christ, my Saviour, to be made partaker of the life everlasting."

In the realm of modern finance and administration, the name of J. Pierpont Morgan towers above his fellows. The following paragraph from his will is remarkably similar in thought to the one just quoted: "I commit my soul in the hands of my Saviour, full of confidence that, having redeemed it and washed it with His most precious blood, He will present it faultless before the throne of my Heavenly Father."

Christ is the adequate Pilot in life's way. A Baptist man from Shreveport, Louisiana, is now a banker in New York City. Visiting him in his private office, his pastor was showed a secret door to an inner room, and he said, "Every morning of the business year I come here for a conference with my Pilot, Jesus my Lord."

Christ is adequate also in life's storms, in the struggling of the achievement. Jesus said to Simon Peter as he walked on the water, "Be not afraid, it is I." Be of good cheer in the storm. The literal translation is, "Be hilarious." Christ says, "I am at home on the waves; I own the boat; you are mine; be of good cheer." Our adequate Christ shines in the storm.

Christ is adequate because He is the adequate power in death and beyond. Jesus is the only personality that ever walked the earth that could give any meaning to death. At the funeral of a big business man, a great layman in the Lord's service, his twin brother, stood with the widow as they joined the congregation in singing, "How firm a foundation." Jesus is adequate again in the hour of death because He is the only power that can transform the darkness of the grave into a radiant vestibule of heaven itself. Jesus comes in the adequacy of his sustaining power and says: "This is but the entrance into a larger and fuller life."

Dr. Jowett tells the story that when he was a little boy of twelve years he one day saw his mother seated in a low chair, busy with her work. All at once she put down the work and looked out of the window. When he asked her the reason, she answered: "The work dulls my sight. Now and then I have to lay it aside, turn my eyes to the hills and sharpen my vision." Truly the greatest need of our day is that sometimes we should put our work aside, and lift our eyes to the eternal hills. "Lord, to whom shall we go? Thou hast the words of eternal life."

At the conclusion of the sermon the choir sang the beloved *Hallelujah Chorus* by Handel. After the benediction the audience remained standing as the academic procession marched out.

COMMENCEMENT SUNDAY—SUNDAY EVENING
COLLEGE AUDITORIUM

ORDER OF SERVICE

EIGHT O'CLOCK

PRELUDE—Adagio from Symphony VI.....*Widor*
HYMN—"Fling Out the Banner"
INVOCATION
ANTHEM—"I Waited for the Lord".....*Mendelssohn*
PRAYER
HYMN—"Jesus Shall Reign Where'er the Sun"
MISSIONARY SERMON—
DR. JOHN L. HILL, Nashville, Tenn.
ANTHEM—Psalm 150 .....*Franck*
BENEDICTION
POSTLUDE—Finale from Grand Piece Symphonique.....*Franck*

On Sunday evening the academic procession entered the chapel to the beautiful strains of the *Adagio* from Widor's Sixth Symphony. Mendelssohn's *I Waited for the Lord* was sung by the choir, a part-chorus singing the trio.

Dr. Hill, of Nashville, was the speaker again at the evening service. He introduced his missionary sermon by saying that the subject was our responsibility, our privilege, in the light of the Christ whom we serve. He refused to draw any dividing line between foreign and home missions. The following verses hold the main thought: "Now when John had heard in the prison the works of Christ, he sent two of his disciples, and said unto Him, Art thou He that should come, or do we look for another? Jesus answered and said unto them, 'Go and shew John again those things which ye do hear and see: the

blind receive their sight, and the lame walk, the lepers are cleansed, and the deaf hear, the dead are raised up, and the poor have the gospel preached to them."

This answer is one of the most significant things in New Testament history. It satisfied the prisoner in Herod's dungeon; John asked no question again. From that day to this, Christianity has been its own best testimony. For practical purposes we may think of John as representing the inquiring world, and of his two disciples as representing present-day followers of Jesus whose business it is to satisfy the inquirer. Our great work, then, is to proclaim the name of Jesus to a listening world. There's a challenge in it; there's romance in it, heroic, fine, triumphant. We are stewards of the name of Jesus, custodians of that holy name, just as much as of time, money, talents. Every Christian is a missionary. If the very essence of Christianity is not missions, I don't know what it means. If we don't proclaim it anywhere, everywhere, we are off duty. There was never a time when this old world was so hungry for this satisfying message as at this time. The world is hungry for the truth of Christ.

In the pagan or heathen or non-Christian world, it is not difficult to discover the listening ear. Science has destroyed space, eliminated distance, and all but abolished time; the nations have almost unconsciously been brought out of their isolation, relative and absolute, and the world itself has become a neighborhood. Contacts through educational, political, and economic interests have introduced people to one another and broken down many of the barriers that have divided the nations. The combined effect of these influences has been to make successful inroads upon ignorance and superstition, the handmaids of false religion. The burden of the message of John R. Mott, recently returned from the Orient, is that the Orientals are forsaking their native religions and calling for the true religion; George Leavell says the need in China is not

for more resources, but for more men and women who will proclaim the gospel. Among thinkers, therefore, idolatry wanes; impotent religions fall. Awakened heathendom cries for the pure gospel. Can we give it to them?

The achieving world, flush with abundance of substance, is listening for the word that abides. Never has the world witnessed a material prosperity comparable to that of this century, and the United States is in the center of it. A leading architect of the country remarked recently that America had gone wild with building enormous structures, and then he observed that we must find a way to fortify the spiritual or be crushed with the weight of our own material achievements. Wise words, these. Have we the courage to save our own civilization?

The burdened world is listening for a word of cheer. Is there any light for the toiling masses? Is Jesus' concern for them properly represented by the attitude of the Christian steward? Here again the answer is the name of Jesus. He holds the words of charm; His followers may claim the privilege of passing them on. "Come unto me all ye that labor and are heavy laden and I will give you rest."

Finally, the challenging world is listening for His name. Youth reigns in this world. Rest assured that if Lindbergh's achievement had waited on a middle-aged man for its accomplishment the Atlantic would never have been crossed in solitary flight. All the world rejoices in youth's conquests. Who does not love to applaud the triumph of victorious youth? Even in this attractive field the hunger for the name of Jesus is very real; the youth would be saved from its own success. That is the call of the challenging world; it rings its appealing invitation into our hearts today. Can we carry the name of Jesus to the successful men of our communities?

Proclaim His name? Yes, compassion for our fellow needy human beings reënforces our obligation to our Lord to proclaim His name to a listening world.

At the conclusion of this very inspiring address the choir gave a splendid rendition of that superb anthem, *Psalm 150* by Franck, considered by many to be the finest anthem ever written. Again the audience stood while the academic procession passed out.

MEMORIAL SERVICE FOR MR. STRINGFIELD

On Monday morning at 10:00 o'clock in the College Auditorium was held a Memorial Service to Oliver Larkin Stringfield, who died on February 9, 1930. Mr. Stringfield was the financial agent for Meredith College for eight years, and gave the best years of his life to establishing the College in the hearts of the Baptist people of North Carolina. The service was presided over by Dr. J. Rufus Hunter, President of the Board of Trustees. Appropriate hymns were sung, and Dr. Brewer read the resolution drafted by the Executive Committee of the Board of Trustees, May 12, 1930, authorizing such a service:

Resolved by the Board of Trustees:

1. That Meredith College owes an everlasting debt of love and gratitude to Rev. O. L. Stringfield for his invaluable and sacrificial service as the first financial representative of the College, in arousing by his tireless efforts, his sublime faith, his contagious enthusiasm, and his moving eloquence, the Baptists of North Carolina, rich and poor, to the establishment of this College for the Christian education of their daughters, and that in his recent death, the College has lost a beloved and devoted friend, who will be held in loving remembrance forever by every friend of Meredith.

2. That these resolutions be recorded in the minutes of the Board and a copy sent to his family.

J. R. Hunter,
J. Y. Joyner,
Mrs. W. N. Jones,
Committee.

"Faith, Hope, and Love" a beautifully rendered trio was sung by Meredith students. After prayer, the Memorial address was given by Mrs. S. J. Everett of Greenville, N. C.

A TRIBUTE TO OLIVER LARKIN STRINGFIELD

Love for Meredith College and the deep personal debt I owe the beloved Mr. Stringfield makes we welcome this opportunity. Those who knew Oliver Larkin Stringfield best will testify that this is no fulsome eulogy, and may wish to chide me that I have not done it better. I take comfort in the fact that a fitting eulogy was given by the inimitable and much beloved Dr. Vann on the day of the interment. I am told he chose the 13th chapter of First Corinthians as an exemplification of the life of "Old String" as Dr. Vann affectionately called him.

Mr. Stringfield's propositions were so great, my little tape line is inadequate for the task. When a notable man is translated from earth to heaven we want to know all—even the little things that entered into the making of that life. Such a man was Oliver Larkin Stringfield—a notable man. He stood apart from the multitude so clearly, he was a marked man. The mere mention of his name always arrested attention. May we think together about his character and his career in connection with his work for Meredith College.

It was on a July afternoon in 1895 I first saw Mr. Stringfield. He was an unexpected guest in our home. In company with Mr. Vann, our pastor, he called at our home in Scotland Neck. My mother, as was her custom with a visiting preacher, invited him to be our guest while in the community. A timid child, I recall how I shrank from meeting the tall, angular, swarthy guest. As I crept quietly out on the porch—I can see the picture now—he sat alone, lost in thought, gazing into a far corner of the yard, where stood a large willow tree. On my approach he turned with that alert movement, so characteristic of him. With beaming face and eyes all aglow, with an irresistible smile, extending his hand, he said, "Howdy child, howdy, and what is

your name!" There sprang up at once a friendship between us. He regaled me with many humorous stories. When on last October after Dr. Truett's sermon in the auditorium of your city I grasped Mr. Stringfield's hand for the last time, his eye beamed with that same friendly light as on the July afternoon, thirty-five years ago.

His visit to our home was a memorable one. His conversation was flavored with that delightful humor, so integral a part of his nature. He talked unceasingly of that college which he was working to build. In his enthusiasm he almost convinced my sisters that the new college was more of a reality than their Alma Mater. He preached in the village church on the Sabbath. After a stirring sermon filled with impassioned appeals for a life of consecration he gave an invitation something like this: "I want every girl who wants to make the most of herself and train her life for usefulness, who wants to come to our College when it is built, to come forward and give me her hand." Then, while we stood about him, he gave another invitation, "I want every father and mother who will dedicate themselves to God to give these girls a chance and will work and pray and sacrifice to help us build this college for them, to come forward." What a scene that was! It was duplicated all over North Carolina.

Education for women was an unpopular issue in our State at that time. Mr. Stringfield's path was strewn with hardships and trials; often times he was invited out of homes when his mission became known. These incidents he kept locked in his own heart. When he came in from those baffling experiences, he went to his Lord in prayer. His abounding faith and his sense of humor carried him through.

He did the monumental work of his life as financial agent for Meredith College. Others had tried and given it up in despair, but in Oliver Larkin Stringfield's vocabulary there was no such word as fail! He believed with all his soul in the higher education of women, and he put every fiber of his being into the stupendous task he had undertaken. He stands shoulder to

shoulder with Aycock, with McIver, and those men in North Carolina who did heroic work in laying the foundation for the education of the womanhood of the State. "It was his untiring energy, his unfailing optimism, his Abraham-like faith, and his earnest prayers that won the day." Renewing his zeal from day to day, on, on he went—from house to house; from town to town; "where the rhododendron blushes on the burly mountains' breast; in the midland where the wild deer love to roam; where the water lily slumbers, while the cypress guards its rest." On, on he went for six long years, praying, doing the hand to hand begging from the rich and the poor alike for money for the college.

What other institution has been founded on such love and sacrifice? Lo, the impossible began to be accomplished! In those days of dearth and depression, when our people had no wealth, when money was terribly scarce Mr. Stringfield began to bring the funds into Raleigh, small personal gifts of the rank and file of North Carolina Baptists. "As the movement gained momentum," a friend recalls, "Stringfield was the merriest man I ever saw." His optimism was contagious; success was ahead. "They only the victory win who have held to their faith, who have dared for a high cause to suffer, resist, fight—if need be—die."

In the fall of 1899 the doors of the College opened. So well had he done his work, there came into those halls two hundred and twenty personal friends of Oliver Larkin Stringfield. We came from all quarters of the State from all conditions of life; we came in our silks, ginghams, calicoes, homespuns. "An ugly, tacky crowd," the city critics dubbed us; though Raleigh was very kind to us. Amid the newness of it all—perfect strangers to surroundings, to each other—there moved in and out among that homesick, nervous, ill at ease, willy-nilly crowd, one tall friendly figure that every girl knew! With a quieting word here, a smile of recognition there, Mr. Stringfield's presence was a benediction.

Then at the formal opening of the college in Chapel, when Mr. Stringfield's time came to speak, with a tremendous sweep of those long arms he came forward, "I am the happiest man in North Carolina today," he said amid tears of joy, and, "girls, girls, you are the most beautiful girls in all the world." And we believed him! At the graduation of the first class in 1902, it was at his suggestion that Dr. Skinner, in awarding our diplomas called us "The Immortal Ten."

During those first years several men of sainted memory were frequently seen on our campus. We learned to know and love them all: Carey Hunter, W. N. Jones, John E. Ray, N. B. Broughton, John T. Pullen and O. L. Stringfield. To John Pullen and O. L. Stringfield many girls poured out their burdened hearts and financial worries. And always Mr. Stringfield with merry smile, sympathetic tears, or hesitant speech would find the solution to the problem. Excessively modest, retiring in his nature, he was big enough and good enough to love everyone who loved his Lord. Intensely human, with utter abandon, he devoted himself to the single purpose—a school of higher learning for Baptist women in North Carolina. His service was personal, unique; it was just the kind of service one would have expected from O. L. Stringfield.

When and where did he get his vision? We are reminded of the incident in the life of Daniel Webster. Returning home from his office late one cold winter night, Webster noticed just ahead of him the thinly clad figure of a woman peering about hither and thither into the darkness. The streets were slippery, and boards and pieces of wood had been placed at crossings to help the pedestrians. Webster noticed she would take the smaller pieces of wood and attempt to conceal them under her torn garments. Following her to her home, he found she used the fuel to bake an ash cake and warm her shivering body. Did O. L. Stringfield see the girls of North Carolina? See their heart's longing, their soul hunger as they peered here and there

in the darkness, in the blackness of the night of ignorance, looking, longing for the torch of intellectual freedom!

They have waited for his coming
In the darkness waited long!
When, like a fire brand
He came and lighted the torch!

In this day when the world is on the wing, we grow impatient in our attitude toward the past; we say it holds nothing for us; we must keep our eyes on the future. But the past is as necessary to our healthy thinking as the roots are to the life of a tree. Meredith College's present success secured its sustenance from the past from the roots of self sacrifice of O. L. Stringfield. The heritage he left the college cannot be measured in stone and mortar, in dollars and cents. His monument lives in the hearts and lives of those women for whom he made possible "the more abundant life."

In the tropics, in damp dismal swamps filled with disease germs of all kind, there grows the pure white orchid. As you look into the calyx of this fragile exquisite flower, the stamens take on the shape of a white dove; hence the native's name, the "Holy Ghost Orchid." Into the jungles the natives go, defying disease; they cut portions of the trees bearing the white orchid, and, bringing them in by boat, they nail them to the walls of their temples.

O. L. Stringfield went into the jungles where ignorance, where intense prejudice existed, subjected himself to ridicule, to being misunderstood, to baffled efforts. Carefully, tactfully, lovingly, as he dispelled this prejudice he discovered the white orchid here and there in the jungle; and emerging from this dismal swamp of poverty and ignorance he made possible for North Carolina Baptists a host of White Orchids. In many churches in North Carolina Meredith girls are rendering to the cause of Christ a far greater service than the decorative feature of

the white orchid of the tropics—a service made possible by the faithful journeys of O. L. Stringfield. He was:

One who never turned his back but marched breast forward,
Never doubted clouds would break,
Never dreamed tho' right were worsted, wrong would triumph,
Held we fall to rise, are baffled to fight better,
Sleep to wake.

THE ALUMNAE

The 27th annual meeting of the Meredith Alumnæ Association was held Monday morning, June 2, at 10:30 o'clock in the Astrotekton Society Hall. The president, Mrs. Kate Johnson Parham, '14, of Oxford, presided.

The large gathering paused at the beginning of the meeting to pay tribute to two of the college's most loyal friends, who during the past year entered the great beyond: Mrs. R. T. Vann, wife of Meredith's former president, and Mr. W. J. Ferrell, bursar in the college for many years. Dr. Mary Lynch Johnson, '17, intimately associated with each of these friends in their private life and college connections, most appropriately paid them beautiful tributes in her memorial address.

Dr. Brewer extended greetings to the alumnæ, expressing great faith in the future of the college so long as her alumnæ continue in love and loyalty. He spoke of preserving the traditions of high scholarship and Christian education for which Meredith has ever stood.

Mrs. Margaret Pope McIntyre, '21, of Lumberton, delighted the audience with her brilliant rendition of two violin numbers: *Meditation from Thais* by Massenet, and *From the Canebrake* by Gardner. She was ably accompanied by Miss Virginia Branch, '28.

The annual literary address was delivered by Miss Harriet Herring, '13, of Chapel Hill. She handled in a masterly way her timely subject "The College Woman and Her State." This

was a superb challenge to college graduates of North Carolina—to Meredith girls—to let their influence be felt in every field of public interest and endeavor. The graduate who has not regarded the implements acquired in college as tools to be kept bright with use has not kept faith with her college—her training. She appealed to the alumna to identify herself with the social, civic, educational and political movements that affect the welfare of her town, her county, her State—North Carolina. Though Meredith is a young college, comparatively speaking, it behooves the older alumnæ, certainly, to build local reputations for being public-spirited, socially minded citizens. Right now when North Carolina is in the midst of fears arising from industrial storm and stress of last year and from the present economic hard times that are testing the saneness and balance of its people, Meredith alumnæ as citizens who have had better than average training should inform themselves and do their proportionate share in attacking sanely problems confronting the State. The responsibility of active leadership in all civic affairs should be the heritage of Meredith alumnæ. Miss Herring brought her address to an interesting and unique conclusion in her beautiful analysis of Dr. Vann's "Alma Mater" as an example of the Meredith girl's relation to her State.

The business session was opened with the report of the alumnæ secretary and treasurer, Miss Mae Grimmer, '14. She reviewed briefly the objectives of the association for the year 1929-1930, and gave an outline of her field activities. She will continue in office another year.

Mrs. Kate Johnson Parham, '14, was reëlected president for the coming year. Other officers were as follows: Mrs. Ruth Trippe Butler, '18, of Rocky Mount, vice-president; Mrs. Lulie Marshall Wyatt, '09, of Raleigh, recording secretary; Mrs. Beth Carroll Taylor, '22, of Greenville, commencement speaker; and Miss Mary Herring, '27, of Fuquay Springs, alternate speaker.

Miss Nell Paschal's talk on the Centennial Fund at the conclusion of the meeting was heard with keen interest. She explained in concise language that its success is vital to Meredith, and urged all alumnæ to rally to its support.

After adjournment of the business session, the alumnæ hastened to the reception hall of the Woman's Club, which Mrs. Mary Carter Ray Abernethy, '10, and her committee had made ready for the annual luncheon. There were artistic arrangements of spring flowers on every table, and at each place was found a dainty nosegay. In deference to the oldest reunion class of the day, '05, the printed program showed that used twenty-five years ago when a banquet was given in honor of the senior class of the Baptist University for Women, in addition to the one for the day.

Mrs. Edith Taylor Earnshaw, '05, of Wake Forest, charmingly presided as toastmistress, and did much to make the occasion successful by her graciousness and wit. The reunion classes, '05, '10, '18, '19, '20, '21, '25, '28, were given a special welcome by Mrs. Kate Johnson Parham. These classes responded in various ways. Two Meredith granddaughters, Anne Simms and Margaret Barrett, daughters of Mrs. Virginia Egerton Simms and Mrs. Ruby McKay Barrett, cleverly responded in verse for their mothers' class, '05. The 18's ground out of a marvelous machine right before the eyes of the assemblage special gifts in miniature for the college—an infirmary, a concert grand piano, two cedar trees and a fence for the campus. The 21's gave an impromptu reproduction of their class day fairy scarf dance. And the 28's presented a snappy resume of highlights from each of their college years, singing a number of their class songs to enliven the occasion. Miss Mae Grimmer welcomed the class of 1930 into the association, to which they responded in song. A new feature this year was the presentation of a banner to the class which showed the highest percentage of active members for the year just closed. Mrs. Iva Pearson Olive, '13, of Chapel Hill, presented this banner to the class of

1914, sixty-six and two-thirds per cent of whose members were active. Dr. Dixon Carroll, dear to the hearts of all Meredith girls, old and new, was the speaker of the occasion and wrung peal after peal of laughter from her audience by her reminiscences of the old days. The annual luncheon came to a fitting close with the whole-hearted singing of the Alma Mater.

The alumnæ were especially honored and happy in having as their guest Miss Mary Shannon Smith, now of Greenville, S. C., formerly beloved professor of history in Meredith College. Other guests whom the association was glad to have were: Dr. and Mrs. C. E. Brewer, Dean and Mrs. J. G. Boomhour, Miss Grace Lawrence, Miss Ida Poteat, Mrs. Octavia Norwood, Miss Catherine Allen, Dr. Julia Harris, and the senior class.

The attendance was unusually large this year, reaching and passing the two hundred mark for the first time in the history of the association.

THE COLLEGE WOMAN AND HER STATE

ADDRESS DELIVERED BEFORE THE ALUMNÆ BY MISS HARRIET HERRING

It is often the fashion for alumnæ and alumni coming back to the dear old college, and especially at commencement time, to dwell on the sweet memories of their own days within those walls. Speakers whose talks run in that vein are sure of an acceptable hearing, and so they come back every year to every college to portray the "old days" in a haze of sentiment or a roar of humor. They picture those four years as happy and carefree beyond anything we knew before or have achieved since—a sunny interlude between the narrower days of extreme youth and the deeper trials of adult life.

There are certain fallacies about this type of commencement speech. In the first place such a picture is false in its perspective. For most of us those were days of hard work, of worries, of problems just as difficult in view of our experience and wis-

dom and foresight as any we have had since even as the hurts and strange fears of childhood are just as painful and real as those of older years, despite all the idyllic pictures of it. The prism of memory is a curious thing. It separates the light of the past into all its component colors. When we are close by some particular event or problem the disturbing colors are foremost—yellow and blue and green. As we get away from it these fade and the other end of the rainbow band is more prominent—violet and rose and red. But physicists tell us that we see more clearly in the greenish yellow and bluish yellow lights! And so when we see the past in a rosy light we do not see it most accurately.

In the second place, such a picture is wrong in its proportions. We are in college for four years, but we have been out varying multitudes of four, and will be many more. To be sure, those were years of preparation, but we have been untrue indeed to that preparation and to that opportunity if we have not learned a great deal more since we left than we learned in college—if we have not regarded the implements acquired there as tools to be kept bright with use. We are, and have been for a varying number of years, women of our world, citizens with citizens' responsibilities. Nay, we have responsibility more than the average citizen because we have had the opportunity of learning about the society in which we live, how it came to what it is, and what it should become. We have responsibility most of all because we are—or should be—women of intelligence in a day when the influence of women is greater than it has ever been, and in a complex society where the need for intelligence is imperative lest its very complexities overwhelm it.

And so I am not going to talk about the time the Sophomores beat the Seniors in basket ball for the first time, or when a tub overflowed on fourth floor and a group of midnight feasters mopped up oceans of water watched from the top of a big trunk by Miss Sousley—a strange and unreal Miss Sousley, her usually enormous pompadour reduced to grotesque knobs and points.

Nor even of Son, with her dear scoldings when we sat on the ground or her loving care when we really had a cold, to the point of "fruit cup" castor oil served hot and authoritatively to reluctant lips. Nor even still of long lines of white clad figures, fair with all the beauty and promise of youth, singing with sweet clear voice "Ein Feste Burg," "Adeste Fideles" and "Alma Mater." Rather, I will ask you to look forward with me from those days that have taken on a halcyon glow, and to those that have followed and to those that are still ahead.

Before going into that I would ask why we came to college, anyhow. Because it was the thing to do. Because we heard one had a good time. Because we would become acquainted with people who would be valuable to us through life. In order to learn a trade or profession. In order to learn of the culture and knowledge of the past that it might open new channels of pleasure. In order to come into our heritage of the ages with their infinite deposits of learning and experience and accomplishments. Because we want to pass on this heritage at least unblemished and perhaps increased to the generations that follow. To make ourselves more acceptable citizens of society in which we live. To enable us to do our part in making society a more beautiful and adequate expression of human ideals and possibilities.

Perhaps some of all these reasons. And different though they are, they all, even the most shallow, have one element of similarity. Like all the educational process, and more so because it is the topmost, at least of the formal part, a college education is a social process and has a social object, even, it seems to me, in its more personal and selfish implications. That object is adjustment—individual and social, active and passive. I should hate to think that college—that Meredith—makes her daughters discontented in the sense that they cannot find a richer wealth in the personalities about them than if they had not been to college—that they cannot see in the Negro laborer's work song,

the farmer's racy idiom, the factory girl's facile skill a beauty and a rightness that is just as real and fundamental as the more sophisticated pursuits and people. A college boy said to me the other day that the people he used to associate with at home consider him "stuck up" because he uses better language than they, better than he used to use, but that really he found it difficult to express himself except in larger words and in more finished fashion since he had been to college and had had the opportunity of associating with the professors. Well, that was sophomoric, and he will get over it for he is an intelligent lad. I left him to get over it himself without trying to hurry nature by telling him that the man on that faculty who is as learned as any, and more brilliant than most, men he will probably ever know, can get a revelation of human personality from the illiterate farm plow boy as well as from a deputation representing a foreign university—and come pretty near talking the language of either!

I should hate to think that college—that Meredith—makes her daughters discontented in the sense that they cannot see opportunities for self-expression and for aiding others to express themselves on farm, in village, in the home, in North Carolina, just as great, as fundamental and as satisfying as in some far away State or city; as in struggling with some esoteric employment or artistic endeavor perhaps far beyond our gifts to do well. I think my sophomore's professor would be able to stimulate the plow boy, and would take as much pride and joy in it as he would in impressing the foreign deputation.

On the other hand I should hate to think the adjustment for which I plead meant the ability to make ourselves content with whatsoever is, and is about us, no matter how appreciative we are of the richness and beauty and truth of human personality. And so, the other side of the adjustment coin is a hearty discontent with those things about us which need to be changed. And this brings me at long last to what I want to talk about—the college woman and her State, the North Carolina college

woman—the Meredith College woman and her State, her North Carolina, her town and community.

After all that is said nowadays about big things, about our influence on world affairs, perhaps such a limiting of the subject is a sort of let down. We might go into questions of world affairs and international relations, of peace and the prevention of war, of the problems of war debts, of imperialism, of tariff and retaliations. We might go into our national problems of overproduction and poor distribution, of agricultural depression, of prohibition, of that great problem of democracy to secure the most intelligent, honest and able public servants. All these and other questions are so complicated that it is going to take the best minds of us all to deal with them.

But, we say, these are far away and the little eddies into which our personal interests and influence ripple seem powerless, indeed, to affect the current of world streams. But there is surely something we can all do about them in a world where the ballot box is reinforced by public opinion and both can be affected by personal leadership. Else our hope in democracy is vain, and our faith in education and intelligence is vainer still. For after all there are nearly a million and a half living college graduates in the United States, one to every 80 of the population and every 40 of the adult population, while at least three times as many attended college from one to three years. And our colleges are turning them out in an ever broadening stream. If all of us were really intelligent and interested and active and socially minded on the public matters which affect ourselves alone, what indeed might we not do and that, not as reformers, but merely as citizens looking after our own affairs.

But, let us get closer home. North Carolina is a complex world in miniature which has problems just as pressing and as difficult. There is, for example, our whole economic situation. For five, seven years, nearly a decade, we in North Carolina rode on the crest of a wave. We spent 255 millions for roads, the bulk of our debt of 152 millions for city and town improve-

ments such as streets, water systems and public buildings, 72 millions for school buildings. Of course all these expenditures—and there were others—released in the form of wages, salaries, payments for material and so on, made us feel rich and so we bought among other things automobiles so fast that we increased our registration from less than 150,000 in 1921 to half a million in 1930, not counting replacements of course, and spent nearly $200,000,000 a year outside of North Carolina for food and feed that we might have raised at home. We impressed the world—and ourselves—with our progress and our seeming wealth. But material success is a poor enough fetish for an individual; it is an empty one indeed for a State, especially if based on credit! For, as a canny Scotswoman here in North Carolina, the kinswoman of many Meredith graduates, said, true progress does not impoverish a people. And we are feeling almost impoverished now, for the bills for all those years are beginning to come in, and in a period of agricultural, industrial and commercial depression. In this temporary nadir of our fortunes our new North Carolina habit of boosting and boasting fits poorly—that habit that has become somewhat obnoxious to our neighbors and sometimes a bit nauseous to ourselves.

And what have we to boast of? Roads. Yes, but no more than other states which built them gradually and used with pleasure and profit over many years what we built in a few. Internal revenue second only to New York itself. They are merely collected here, and are paid either by cigarette smokers or stockholders — the taxation experts have not decided yet which!—but from all over the world. In the meantime the North Carolina farmer gets 23 cents for the pound of tobacco for which the government alone gets a dollar in taxes, and it is sold as Virginia tobacco, at that! Greatest cotton manufacturing State. But that pays the poorest wages of any great industry in the world—and recently the poorest dividends too—and here in North Carolina lately has been the center of strikes and hard feelings and war. A long list of firsts. Well, we

produce half the mica and half the feldspar needed by the country and all the hiddenite in the world, but we only provide 7 per cent of the butter and 12 per cent of the meat and a third of the bread needed by our own people. The really serious thing is that we are retaining our habit of boasting, in itself a sign of lack of perspective, but now in the midst of our economic hard times are acquiring some fears that further test our balance and saneness.

These fears are making us intolerant. The industrial storm and stress of last year excited us partly because it seemed to threaten an economic resource. We were even more excited by a handful of soap-box orators who called for revolution, but certainly called vainly in one of the most conservative states and among the most conservative class of people. And since then we have seen men and women speaking, writing—leaders of organizations, candidates for public office demanding—not a better labor law that would eventually end night work for women, and therefore lessen all night work, and hence the quick glutting of the market and the vicious circle of overproduction and low wages and irregular work, and really get at the bottom of the most stubborn economic problem of the industry. They are asking—not for a labor department with the ability and authority to mediate or arbitrate industrial disputes. No, but for an anti-syndicalist law that will make it possible to silence by throwing into prison, to try for high crimes, almost anyone who dares to criticise the *status quo*. Is this the State that believed so in freedom that it ousted three colonial governors, that it produced the Regulators, that it wrote the Mecklenburg Declaration, that it refused to ratify the constitution until further safeguards of freedom were written into it? Is this the State whose citizens believed in truth and education as liberating forces so much that they set up the first State university, and whose chief religious denominations followed suit by establishing colleges?

These fears are making us short-sighted. For two or three years now there have been frantic cries for economy, and we

have all joined in the chorus rather unthinkingly. I say unthinkingly, because if we consider, we must know that we will never be really satisfied with less public education than we have but rather more; nor less public welfare, but rather more; nor less of any of the services which modern society has come to expect of the State, the county, the municipality. Then shall we as intelligent citizens agree to tear down so much of the structure of public education, public welfare and public services and institutions for the sake of saving a few thousands of dollars this year and do damage to what has taken years and many thousands to build, and will take more to repair? To preserve balance and take a long view at such a time requires judgment and perspective and a faith in North Carolina that transcends however an impressive a list of "firsts." It is going to take an intelligent analysis and an examination of our present system to see if it is still useful in all its details. One such instance that will be coming up in our day, and maybe not so many years hence is that of county consolidation. New means of communication make obsolete the reasons for the old divisions into counties small enough to put the county seat a few hours ride by horse and buggy. New business methods in government make it desirable to have larger units for efficiency and economy. New demands for new functions and services of government make the total expense rise so that money must be saved somewhere. Many students of the subject feel that there is need for remodelling our inefficient county system to bring it more in line with the new conditions. Are we college women going to be able to approach this question as intelligent citizens looking honestly for the real good of the State and the whole body of citizens, or are we going to be selfish individuals, each with her own convenience in mind, or be swept along by the appeals to local sentiment, pride in having the courthouse—and the jail. If so, we shall add no saving counsel to the voice of the local politician who wants to keep his job at the expense of the community good.

These fears are making us unjust to other people. An example of this recently has been our curious reaction to chain stores. I am glad our governor had the courage to say boldly when challenged on this point, that since he paid personally for the food for his family he considered he had the right to buy it where he pleased. I am sure that firm sentence helped to cool down some of the foolish things that would have been said and done—though there have been enough in all conscience: bricks thrown and protest meetings where a few years ago towns were boasting that they must be progressive and up and coming towns, for see! the A. & P. have decided to establish a store here! Let us look at the thing reasonably in view of our previous attitude—how did we get this way, why did the chain store come, why did it have such a welcome? And also from the point of view of present conditions—do they carry home-grown products as much as possible, or do we demand potatoes from Maine and apples from Oregon, and not from North Carolina and our own vicinity? I was recently offered potato chips in a neat package put up in Colorado, and not in a chain store either.

And now we are getting down to our own home towns and communities and villages—getting down to "where we live." While we are in the neighborhood let us talk about some other neighborhood matters. We have a system of public welfare that is the pride of the State, that has won us fame all over the country and even abroad, that has got us in the books on public welfare, so that experts come from all over to study our County Unit System. We can justly be proud of it. And yet, after 13 years of it, we still have only 48 of our 100 counties organized in the sense of having at least one full-time social worker, the minimum that the system contemplates. Alabama which patterned her law after ours in 1923, or six years later than our beginning, has all but one of her 67 counties organized. An Alabaman in the work recently visiting in North Carolina was surprised at discovering our achievement. "We thought North Carolina had gone far beyond us—they have been holding

you all up to us." I could cite you county welfare workers who are doing magnificent work on jobs which, like that of a mother, never ends, and yet who could do more, would do more if they had the support, the backing, the encouragement of the intelligent citizens of the community; if they—we—would just take the trouble to understand what they are trying to do, to help educate a stolid and indifferent public to understand it. I could tell you of other workers who hold their jobs by some fluke of local politics, who don't themselves know what the job is all about, nor could do it if they did. And yet the intelligent citizens see public funds go to pay their salaries when a child whose crippled foot could be straightened goes limping into manhood because no one will arrange for him to go to the State Orthopedic Hospital. They see a home broken up and a group of fatherless children scattered because no one sees to it that the mother gets the little aid which the State would allow her to tide her over a difficult year and keep her family together. We do not see to it that such a public servant gets out to make room for one who can and will serve. Instead we often join in the hostility and censure of the commissioner of public welfare when she tries to see that such a one is not put in, in the first place.

I heard the other day some representatives of several counties tell of their efforts to start libraries in their communities—of one or two courageous leaders rallying a few willing and able helpers, of raising a little money, of collecting a few books and then of the people pouring in, of children and grown-ups waiting at the crossroads for the book truck, of monthly circulation three times, four times the total number of volumes in the little library. I am a pretty hard boiled person, but I confess that some of those stories brought tears to my eyes when I thought of the heroic effort that had to be expended to achieve so pitifully little results.

But there is a "Citizens' Library Movement" in North Carolina for the promotion of county-wide libraries and they are

expending those efforts willingly, happily, and are achieving at least some results. To be sure we still have 43 counties with no public library service, even the most inadequate; but last year it was 46 and the year before it was more. To be sure we still have one and a half million of our three million people without local library access, even the most inadequate against, say, Massachusetts' 100 per cent with public library service. But two years ago the figure was larger. To be sure we only spend 4 cents per capita for books for public libraries against California over a dollar. But three years ago we ranked last among the states in all library facilities with Arkansas right on the bottom rail with us. Now we have come up to 43 or 42 by the best estimates. Shall we remain a State that has more motor cars than books in all its publicly owned libraries, including State institutions? Certainly we continue to buy them faster—in the last five years we added more cars than books. It is going to take the best effort of all the intelligent citizens who know the value of books to lift North Carolina from such a status—from being the State where the old jest might well have originated: "No, I already have a book," or where the librarian urging another book upon a patron returning his latest loan is answered, "No, I've about caught up with my reading." But they are going to do it, that Citizens' Library Movement by the sheer force of local leadership and local organizations with the inspiration and aid of only a few men and women whose influence is statewide.

I know so little about schools I hesitate to speak of them and their problems before a group which must contain many teachers. I know we have made great progress in our educational system recently. When I see these big brick consolidated schools all over our rural areas I think of the little unpainted (not red—there never was but one little red schoolhouse in North Carolina. I have seen it—it was in Spray!) the little brown weatherbeaten one-room schoolhouse set in the edge of the woods which served for a playground—but not, mind you, for nature

study—the kind of school I attended, I realize how far we have come. We country children had school four months, five months. Pupils came when they and their parents chose. Now we have adequate buildings, and better trained teachers and longer terms and a compulsory attendance law. But all of us know how much force of public opinion it took to get these things—a regular popular uprising. Compared with our own past our improvement has been phenomenal. But compared with national standards and with our needs we still have far to go. Just having a compulsory law for example has not solved the great problem of attendance. The law needs to be strengthened and enforced. In the school year 1927-28, attendance was only 75.5 per cent of the enrollment. For that same year only 66 per cent of the white children were promoted and so we had to reteach 34 per cent of all the children who attended our schools, or 209,000 of them, at a cost of over six millions of dollars. In June 1929, 42 per cent were over age for their grades. It is going to take a great deal of insistence, of coöperation, of public opinion, of leadership before our school system brings our State up from near the bottom in actual educational attainment of our citizens.

I don't know much about politics and maybe I have come to a cynical conclusion, but the little I have learned has taught me to believe that those politicians are most certain of election—and so must be most popular—who have the fewest opinions. They call it "being free." Now in a system of representative government we have to take our representatives somewhat on their general character and record, but we have a right to know by a man's platform where he stands on at least some of the very concrete and definite problems which are bound to come before him during his term of office. How intelligent are the college women of North Carolina—Meredith women—going to be this fall—next Saturday—in regard to the burning questions before us right now: taxation, education, public welfare and health, industrial relations, farm problems? How many of us will vote for men who have a record of public service or a platform which

would lead us to believe they will approach these problems with as much intelligence and ability as we would insist upon if we were intrusting them with the management of a little business; with as much broadmindedness as we would insist upon if they were going to deal with our own mischievous boy.

What ought a college graduate to do about all these things? How many of us are there to do something? If North Carolina has its pro rata share of college graduates there are over 37,000 of us, men and women. Even if we only have half our share, if we should rank near the bottom in this as in other educational scales, there would be nearly 20,000 of us. Meredith College alone has graduated nearly a thousand women, besides the three or four thousand who have attended one to three years. A handful in our great population of three million? Yes, but ten men, it was promised, could have saved a city, and a little leaven leaveneth the whole lump. What ought we to do? Well, I don't know. And if I did, it would be presumptuous of me to try to tell you. I am only talking over out loud what I have been thinking over to myself these months. It has been a searching of my own heart, and all I am saying applies to myself far more than it can to any one of you. And let me say emphatically that I am taking it to myself—like the little Negro boy a friend of mine saw on the street in Philadelphia. On one corner was a big Negro selling hot dogs and crying them at the top of a big voice, "Right this way to get your hot dogs! 10 cents. Smell 'em! Taste 'em! Hot dogs and onions!" And just down the way was a little Negro with hot dogs, and he was crying his wares in a little voice, softly, insinuatingly, after the calls of the big Negro, "Here too! Here too!" So please remember that on all I am saying I am adding "Here too!"

But in all frankness and honesty let us see how we look when a few measuring rods are applied. If I were qualified to talk about the Meredith women in the denominational work I could give you hundreds of instances of where they are important as leaders in the local churches as volunteer and lay workers; of

others whose professional work has made them important in the denomination of the State; of still others who bear the name of Baptist and of Meredith humbly with that of Christian into a foreign land. Mrs. Simms told us two years ago something of the denominational ideal for Meredith and how Meredith women are measuring up to it. All this is as it should be. But religion is a more personal and individual matter—far be it from Baptists to say nay to that—and church activities cannot take the place of a citizen's duties. It is no part of the plan of Baptist denominational education to have it do so—witness the active and prominent part which Wake Forest men have always taken in leadership in North Carolina in every field of public interest and endeavor.

Somehow we Meredith women who work don't seem to get into professions that run along those lines: there are no Meredith people among the home demonstration agents or even any applicants for that work, nor among the public welfare superintendents, nor the mill social workers—and I must add a very big "here too" at this point, for I was in it and got out! I have been much delighted to see that this spring some of these vocations have been attractively presented to the students.

We don't seem to join groups that would bring us into such currents. There are only 34 Meredith women members of North Carolina chapters of the A. A. U. W. In the Citizens' Library Movement of which I spoke there are only two Meredith women among the 250 men and women scattered all over North Carolina who have volunteered for general and local service. The North Carolina Conference for Social Service is an organization of citizens who are interested in studying the human needs of our State, in presenting those needs to the public and in trying to secure remedies for those conditions which need remedying, either through educating the public or through legislation. This year there were three Meredith women among its members and two of these were members for the first time and the third has only been a member three years. Its mailing list of some 3,500

names of men and women, professional and volunteer social workers and lay citizens who have in some way shown themselves interested in such matters contains very few Meredith names. I don't know how we measure up in members among the women's clubs but from all I can learn from a very superficial investigation of the subject we don't have many taking an active enough part to have worked up to positions of leadership—and after all these groups are much like the missionary societies in that they press into service everyone who is willing and able to serve.

Shall I be so bold as to take the matter one step further and express the fear that we do not seem to be building, by our activities and attitudes in our local communities, local reputations for being, apart from and in addition to denominational work, public-spirited, socially minded citizens such as we would all be proud to have Meredith women as a group distinguished for. Several years ago it was part of my job to go all over North Carolina to seek information about a certain type of social work. Whenever I could get the conversation around to it I usually tried to inform the executive I was interviewing that I was a Meredith girl—it was excellent proof that I was neither a bolshevik nor a damnyankee. Of the nearly 400 business men scattered over North Carolina whom I talked to, I must have slipped in this information to at least half. Not one of them said "Then you must know So-and-so. She is interested in such things." For two years now it has been part of my job to get the help of some 35 citizens scattered over the State for a little matter concerning an organization I was connected with. The chief requisite was that they be public-spirited citizens who knew, or knew of, the other public-spirited citizens in their own communities. I called on five or six people each year to make suggestions for such a list. I suppose 50 names were suggested each year. Not one of them was a Meredith woman—not one of my advisers said, "Why don't you call on So-and-So in that town—she is a Meredith girl, you ought to

know her." To be sure out of the five Meredith women I called on from my own personal knowledge two did such handsome jobs—our president here and Lelia Higgs, that I guess that brings up the average for us all! There is not a Meredith woman on the county boards of public welfare, of whom there are 3 in every county—300 men and women scattered all over North Carolina. There are a few on local county school boards. Last winter one of the public-spirited citizens of this State was circulating for signatures a statement designed to remind the people of North Carolina in a time of stress and excitement of some of the principles upon which this commonwealth had been built and upon which it can build in the future. It was sent to a citizen in almost every town in the State with the request that the recipient sign it and secure the signatures of a few well-selected men and women, public-spirited and thoughtful, whose names would carry weight in such a declaration of faith. For this reason the selection should have reflected, and I believe it did reflect, local leadership and liberal thought in such matters. There were five Meredith women on that list of 425, and four of them were here in Raleigh.

Now these may be extremely unfair tests. Any one of them would be, I know, but taken all together I cannot believe that they are entirely without significance, especially when applied to us older alumnæ. For in all except the first class, that of professional work, these are groups and lists that seek people, that would welcome names and workers and work. These are places of leadership for which people stand out by reason of their work, their activities and interests, by reason of their lives, so much so that they practically select themselves. Meredith is a young college, to be sure, but we older graduates are now in our prime. Meredith women cannot take a full part if we play by ourselves, individually, in our own family circle, our own little social circle, our own church circle. Over the gate of the oldest college in this country—a denominationl one by the way—are two inscriptions. As you go in you read "Enter

to grow in wisdom," and as you go out you read "Depart to serve your country and your kind." What is our kind? Baptists? Yes. Women? Yes. Neighbors? Yes. Fellow citizens? Most surely. Our country and our countrymen.

We are not true to the life and teachings of Dr. Vann if we do not have a living interest in and love for those about us; nor to the example of Miss Paschal if we do not seek justice and fairness; nor of Miss Smith if we are not tolerant and broadminded; nor of Mr. Boomhour and Miss Colton if we do not try clearly to see and fearlessly to say the truth; nor of Miss Law if we are without respect for a task thoroughly done, nor of Miss Allen for one graciously done, nor of Miss Herndon if we miss a social point of view.

One of the many fine gifts of Dr. Vann to our college is our Alma Mater. I don't know any college that has a more thoroughly adequate and beautiful hymn than Meredith. I might read it to you, but we have sung it many times, will sing it today. Everyone of us can repeat its every line. So, instead I am going to call your attention to some of the things that it says. You may feel that I am ruining its beauty as we ruin the beauty of a flower when we tear it to pieces petal by petal. But if I am rude it is not from ruthlessness, and it is not from carelessness but with care, that we may realize all over again its thought, and not be hypnotized by its very beauty, or by the mere singing of it by rote. It is a history, this song, and I hope a prophecy. For we waited long for the coming of our Alma Mater, and when she came it was through tribulation indeed, and she is not yet through with trials. She was born unto a kingdom, a kingdom that is to be in the hearts of the people of this commonwealth. But such a kingdom must be built by her daughters. It must be fashioned out of lives of service so beautiful that even the blind must see, so fruitful that in her path—our path—the fields shall blossom, the desert rejoice and the living waters flow in the wilderness. In a State whose sons taught a nation to be free of a foreign despot who

touched their lives only slightly, we, her daughters have just as great a challenge now to help to keep it free from the despotism of ignorance, of intolerance, of injustice, of shortsightedness, of social and civic indifference. These are far greater despotisms because they are not beyond an ocean, but here in our midst, yes, verily within our own selves. It is through our voices that Meredith must speak so clearly that the deaf shall hear, and so truly that silent tongues shall be unloosed to approve.

This is a fair land out of which to fashion her kingdom, fair as the summer in its bloom. You have been all over it, from the highlands to the sea, from where the rhododendron blushes on the burly mountain's breast with its wealth of forest and of waterfall; into the midlands where the wild deer used to roam, and which now stretch out mile after mile of field and wood, a rolling land of beauty and of fruitfulness; down to where the water lily slumbers while the cypress guards its rest, where the wild duck pauses flying north and flying south, where the shimmering fish flash in a shimmering sea—a land of peaceful plenty, a sunny land of promise—and our home!

CLASS DAY EXERCISES

The class day exercises of the class of 1930 took place in the Meredith grove on Monday afternoon, June second, at five o'clock.

The sophomores, dressed in cream-colored frocks, carrying the daisy chain, and singing the daisy-chain song of the even classes, formed an aisle, through which the seniors, who wore attractive green chiffon dresses, passed in stately procession. Miss Glennie Paul, president of the class, and little Billie Battin, mascot, headed the line of seniors. After the seniors had marched to their seats at the left of the platform, the sophomores took their places on the right.

Miss Paul graciously welcomed the alumnæ who had returned for commencement and all friends of the college.

A song sung by the seniors to their "Big Sister" class, the class of '28, was responded to by a large number of the members of that class, who sang their song to their "little sisters," "We love you, dear '30, we love you." This song was followed by another song sung by the seniors to their "little sisters," the sophomores, who in turn, sang a farewell song to the seniors.

The main feature of the program was a short play entitled, "Sail On, Ye Pirates." Misses Annie Gray Boney and Erma Motte took the parts of "seniors" who were searching for the class mascots, the pirates. Having found the pirates, the "seniors" told them that the class of 1930 had come to the eve of its graduation from college and that the class had sent them to discover, from Pedro the pirate prophet, what the future holds in store for the members of the class. A very interesting insight into the future was given by Miss Mabel Bagby, who played the rôle of Pedro. Misses Pauline Kitchin, Blanche Obenshain, and Elma Holding were also cast in the rôle of pirates. After the "seniors" had departed, the pirates decided to give to the college, in the name of the senior class a recently captured treasure chest.

Miss Paul opened the chest and found that it contained a number of reference books and other volumes, which she presented, on behalf of the class, to the Meredith library.

She then called for Miss Evelyn McCall, president of the incoming senior class, to whom she gave the cap and gown and the crook. Miss Paul stated that the class of '30, had tried to live up to and carry on all the traditions of the college, and challenged the incoming senior class to cherish the traditions so dear to the heart of Meredith.

The Alma Mater was sung as the seniors again passed through the aisle made by the daisy chain.

THE ANNUAL CONCERT

The annual concert is a feature of the commencement exercises at Meredith which is outstanding for several reasons. First of all, the music itself is chosen to represent the various periods of musical composition, and this particular program ranges through the contrapuntal, classic, romantic and modern schools from German, English, French, and American composers.

Throughout the music course the students are kept at work on the best types of composition from the earliest known forms down to the ultra-modern. Thus it is that they secure an all-round development, and slip with ease and maturity of interpretation into the performance of any style.

The numbers presented at this time had not only been thoroughly practiced and rehearsed in private, but had been tried out on the weekly student programs, many of them on several occasions, and a truly artistic finish was most noticeable. The performing students represented some of the best in the upper classes in solo work, and there were groups from the college choir.

Particularly on this program there was evident the equality of care in the things that make for the best public performance—such as smoothness and taste in tone production, excellent technic, both mechanical and interpretative and splendid platform deportment in solo and group work.

As each number began, and was performed to a delightfully pleasing finish, a listener could not but feel that it had been lived through. Whatever the composition needed to make itself understood, was there, ready; brilliancy, speed, full harmonies, clinging melody, delicacy, power—all were there. These girls are truly commencing, for a splendid foundation was clearly evident in their work.

The program follows:

Organ—Sketch in C Major.....*Schumann*

Margaret Wells

Chorus—Shepherd, Shepherd Leave Decoying.....*Purcell*
In These Delightful Pleasant Groves.....*Purcell*
Now Is The Month of Maying.....*Morley*
Piano—Impromptu Op. 36.....*Chopin*

Erin Bloodworth

Soprano—The Wind's In The South.....*Scott*

Josephine Lyles

Contralto—My Heart at Thy Sweet Voice.....*Saint-Saëns*

Ruth Starling

Quartet for Voices—
The Sweetest Flower .....*Hawley*
Twilight .....*Glenn*
Will o' the Wisp.....*Spross*

Josephine Lyles, Ruth Starling, Alma Dark,
Mary Lucille Broughton

Piano—Ballade in G Minor.....*Chopin*

Glennie Paul

Soprano—O Sleep, Why Dost Thou Leave Me.....*Handel*

Alma Dark

Chorus—At The Cradle.....*Franck*
Rest, Sweet Nymphs.....*Warlock*

The accompanists were Glennie Paul, Blondie Morse, and Frances Cox.

THE GRADUATING EXERCISES

With the graduating exercises held in the Meredith College Auditorium, Tuesday morning, June third, the session of 1929-1930 was brought to a close. The academic procession composed of the Seniors, members of the Board of Trustees, Faculty, Alumnæ and members of the three lower classes, marched into the chapel, preceded by the choir, while Mr. Battin played Guilmant's organ prelude *Cantilene Pastorale.*

After the singing of the hymn, *The Church's One Foundation* and the pronouncing of the invocation by Dr. Charles E. Maddry, the choir sang, most reverently, the anthem by Bach, *Jesu, Joy of Man's Desiring.*

Dr. Brewer then introduced the speaker of the day, Dr. Bernard C. Clausen, pastor of the First Baptist Church of Syracuse, New York, who charmed the large audience with the force of his personality and the power of his message.

Entering into the main theme of his address, Dr. Clausen remarked that more and more historians are beginning to agree with the statement of the one who said, "Let me write the songs of a nation, I care not who writes its laws." Songs plough deep into the heart of a nation while laws merely skim the surface. "Applied to modern America, what do you think of this?" asked Dr. Clausen. He explained that he did not refer to the hymns or patriotic airs which are taught in churches and schools, but to the songs people sing without being taught, to the so-called "jazz tunes" or popular airs. Taking three of those he considered the most popular song hits of the year, Dr. Clausen found appropriate illustrations for his message dealing with the method, message and mood of songs as applied to life.

Answering his own question, "What is the most menacing foe of modern life?" the speaker named it as the breakdown of the American home. Statistics show divorce to be frightening, he said, and they are surface indications only of unsus-

pected facts of home life. America, depending on the good, solid foundation of the home, was about in despair when the nation started to sing "My Blue Heaven." People at once began to agree with the sentiment of the song and to believe the truth of it, not because of what the song said, but because of how it said it. It gave a "happy yes" to the right thing. And this giving of a "happy yes" to the right thing, said Dr. Clausen, is the best way to say an effective no. He asked his audience to think of the modern house painters who have found that the surest way to ruin a good paint job is to put up "Wet Paint" signs, for everyone who notices them will cautiously try the paint with his finger to see if the signs are true. Life is like that, declared Dr. Clausen. How much better would it be if all of us could remember and profit by the two affirmative commandments of Jesus, love thy Creator and love thy neighbor as thyself, upon which he would hang all of His laws.

The second song, used as an illustration by Dr. Clausen, was "Among My Souvenirs," which, according to the speaker, was an example of the message of song. Answering the question "What is the biggest mistake in our central thinking about life?" Dr. Clausen found it to be the fact that young people see no permanent importance about what they do from day to day. They ask why they should take life so seriously when there is no one who cares what they may do. The song "Among My Souvenirs" sobs its way into thousands of dance halls where a preacher's voice will never be heard, carrying the message that life is a treasure chest into which go memories with which one must live from day to day. If these memories be good ones, the more happiness to the individual, but if behind them lies a "broken heart" it is there to stay.

The third song, emphasizing the mood of popular music, "Singing in the Rain," says in effect that when things are at their worst the best thing to do is to sing. Some people might interpret it as meaning that a person didn't have sense enough to go in when it rains, averred Dr. Clausen, but, he added,

that is just the trouble, altogether too many people know how to get out of difficulty. The worth while works of the world are done by those who stick to their jobs in spite of opposition and disappointment.

"A tramp," said Dr. Clausen, "is one who moistens his finger to see which way the wind blows, then moves with the wind." "Don't be a spiritual tramp," the speaker cautioned, "try singing in the rain."

Jesus, stated Dr. Clausen, was one who counselled at the darkest moment of His life, "Be of good cheer." Circumstances don't need to make victories.

In closing his address, Dr. Clausen told that ever impressive incident in the life of Ferdinand Foch who knew the secret of "singing in the rain." Even his enemies said that he had essential courage, courage that was proved by his telegram sent to headquarters during one of the fiercest battles of the late war, "My right is broken, my left shattered, my center is retreating. Situation excellent, I shall attack."

Following this splendid address of Dr. Clausen's, a diploma was presented to the only candidate in Art and the degrees of Bachelor of Music and Bachelor of Arts were conferred upon those who had completed the requirements for such degrees. Dr. Brewer's farewell message to the graduating class was unusually helpful and brought to the class a fitting climax for its four years of college work.

After this address the choir sang Franck's beautiful arrangement of Psalm 150.

In carrying out the custom which has been so fittingly observed each year at commencement, a copy of the Bible was presented to each member of the graduating class. President W. J. Jones of Pineland Junior College, who made the presentation of the Bibles, remarked that while he was extremely happy to see each girl receive her diploma he would be doubly glad to see each one with a copy of God's Word in her hand. In a few well chosen sentences President Jones stressed the power and

influence of the reading of the Bible. Dean Boomhour handed the Bibles to the members of the graduating class.

With the singing of the Alma Mater and the pronouncing of the benediction by Dr. Clausen the commencement exercises were brought to a close.

THE PRESIDENT'S ADDRESS TO THE GRADUATING CLASS

Young Ladies of the Graduating Class:

You have just received your diplomas from Meredith College. A long time it seemed likely to be when you entered—a short time it seems now to have been. A hilarious experience you expected it to be when you thought of it four years ago—in reality each one of you, I am sure, has discovered within conflicting emotions. This is all very characteristic of life—much depends upon the point of view and upon the degree of responsibility that is felt.

This gathering here today is in your honor. These exercises are provided in recognition of your graduation from college and your entrance into the life that is beyond these walls—a life that is not more real than this has been, but different. In this new experience it is for you Commencement Day. These friends, all of us, are here today to wish for you a good journey, a life actuated by worthy motives and crowned with noble achievements.

On many an occasion like this classes have been told that they would find conditions in the world very unusual, opportunities most extraordinary, need for services of college graduates most pressing. These statements have doubtless been in all cases correct estimates of the times when spoken. It is generally true that each generation has its own situation to face, its own peculiar problem to solve. This good year 1930 is no exception. New currents have developed since you entered college and they are having wonderful effect in changing the old order. These changing currents have shown themselves in social life, in in-

dustrial life, in the financial world, in the religious realm—in each case presenting a new question, raising a new issue, demanding a new solution.

Time is not available for any discussion at length. Discussion in this presence is not needed. Members of this graduating class know the facts on which the above statements are based. Your inquiry is "what can we do about it?"

First of all I remind you that you can help through your everyday calling. There may be nothing dramatic or exciting about this. It is a manifestation of genuine patriotism to persevere in what some may call the humdrum of life and through it improve the conditions under which people live. A thrilling victory is achieved when you succeed in transforming drudgery into the joy of life—when you find happiness as well as healthful recreation in your work. This experience not only transforms your own home or office or profession but it spreads to others and works a miracle for them.

You may expect discouragements to appear in your daily routine. Sometimes you will feel that you are really defeated. Such experiences come into the life of every one. No one is free from them. Those who have succeeded well in life are those who have not accepted defeat easily—they manage to turn defeat into victory. The first and most important step in this achievement is self-mastery—the rest of the process is easy. Some one has said that "the man who can smile at his own defeat has won." Another has given us something to think about in these homely phrases; "It is not the size of the dog in the fight, but the size of the fight in the dog that counts." Another has put it in these lines:

No one can savor the flavor of living
Unless he's had giving to do and forgiving;
No one can tell you or spell you the story
Of life with its stain, and its pain, and its glory,

Who's never been beaten, defeated, and risen
From the breaking, heart-aching despair of some prison
Beating knavery with bravery and rising to heights
He'd never have known without struggles and fights.

No one can savor the flavor of living
Unless he's had giving to do and forgiving:
Unless he's had fighting and righting old wrongs,
Unless he's had grieving and leaving the throngs
And living alone with no comforting hand
And no one to comfort or to understand.
Grief is a good gift, and pain is a treasure;
No one knows life who knows only its pleasure.

Another thing you should do is to remember you are not alone as you go out into the world today with a determination to try to make the most of the situation—to make things better. Thousands of others like you are going out at this season to do their part. They, like you, are young, alert, keen in intellect, resourceful, with high ideals, unselfish motives, noble purposes. What potentialities are here discovered! An interesting and helpful incident in the life of the late Justice William H. Taft is preserved for us. It occurred while Mr. Taft was United States Commissioner in the Philippines. He was sick in body, sick in heart and discouraged. His classmates of former years were celebrating at Yale their twenty-fifth anniversary. They sent him a message half way around the world in these few words: "Bill, we are with you." Can you doubt the power of such a message? God in His own way harmonizes the hopes, the aspirations, the purposes, the efforts, of multitudes of groups like yours and organizes them into effective agencies to do His will.

You should also remember the truth stated by a prophet of old, "Not by might nor by power, but by my spirit, saith the

Lord of hosts." Unseen forces are the powerful ones. Draw heavily upon the imponderable, the invisible resources—prayer, faith, love, unselfishness, generous attitudes. The world does not need today better lawyers, doctors, bankers, nurses, housekeepers so much as it needs better men and women—those who have established contacts with the forces that are eternal. A friend asked Mr. Edison what he thought would be the next great discovery or invention. His reply was to the effect that he could wish that there would be no new great invention in the next hundred years because time is needed for people to learn how to use safely and with proper control the inventions of the past few decades. This statement is in full accord with the principle that for real progress and development spiritual growth must at least keep pace with material and intellectual improvement.

Alma Mater looks with all confidence for a hearty response from her children to the appeal that comes today from the world. She is sure they will make a worthy contribution to its relief from present ills and add to its peace and happiness.

And now, young ladies, as you pass into this new relationship, I join with your host of friends here in wishing for each of you every happiness in your new field of endeavor and a long life full of good works.

MEREDITH COLLEGE LIBRARY
RALEIGH, N. C.

HONOR ROLL

SECOND SEMESTER, 1929-1930

First Honor

Apple, Margaret Elizabeth
Arnette, Lois Monroe
Ayscue, Elizabeth
Bagby, Mabel Strother
Barrier, Sophia Nell
Beeker, Mabel King
Boomhour, Elizabeth Gregory
Bostic, Annie Gertrude
Bostic, Oreon Holloway
Briggs, Margaret
Britt, Nancy Spencer
Buchanan, Edith
Bumgardner, Mamie
Castleberry, Martha
Clark, Louise
Cole, Caroline Evangeline
Council, Sallie
Cox, Beatrice
Currin, Mary Willard
Daniel, Arline
Debnam, Birdie Lee
Edwards, Mary Louise
Evans, Dorothy Anne
Ferebee, Marjorie
Goodwyn, Kathleen
Harris, Mattie Elizabeth
Hunt, Eleanor Louise
Jackson, Annie Marie
James, Elizabeth McCauley
Jenkins, Sarah Elizabeth
Johnson, Frances Lucile
Johnson, Ruby Tillery
Layfield, Elizabeth
Layfied, Eleanor
Lee, Mary Pettigrew
Lewis, Nancy Louise
MacMillan, Louise
Makepeace, Kitty
Mason, Lillian Marguerite
Maynard, Frances Burns
Miller, Vida Brown
Moore, Nan May
Morse, Blondie
Nanny, Ellen Lucile
Pate, Mary Frances
Paul, Glennie
Preslar, Ruth
Preslar, Velma
Raiford, Jessie Bell
Ricks, Tempie Porter
Roberson, Della Louise
Robertson, Lillian Mae
Rogers, Costa Adele
Salisbury, Martha Laura
Sample, Ruth Melville
Sherwin, Edith Evelyn
Simms, Anne
Sorrell, Frances Omelia
Sorrell, Juanita
Thacker, Anne Bunch
Williams, Mae Alice

Second Honor

Aldridge, Lillian Florence
Allen, Bessie Christine
Bagby, Edythe Garner
Beavers, Alice
Britt, Ruth Tolson
Cowan, Georgia
Cox, Frances Rowena
Cummings, Sarah Huffines
Fowler, Mildred Evelyn
Harris, Marion Beatrice
Hartsell, Emma Margaret
Johnson, Lillian
Kichline, Mildred Bachman
Kitchin, Pauline
Nolen, Lelia
Peele, Flora Margaret
Rollins, Hallie Mae
Royster, Roberta Mae
Smart, Euzelia Camalene
Taylor, Dorothy
Turner, Eliza Ewing
Varser, Lily Snead
Viccellio, Martha Elizabeth
West, Verona Allred
Whittemore, Margaret Grey

Points

No. of Classes per week	*Points for first honor*	*Points for second honor*
12	27	22
13	29	24
14	31	26
15	33	28
16	35	30
17	37	32
18	40	34

Grades

A gives 3 points per semester hour of credit
B gives 2 points per semester hour of credit
C gives 1 point per semester hour of credit
D gives 0 point per semester hour of credit
E gives —1 point per semester hour of credit
F gives —2 points per semester hour of credit